

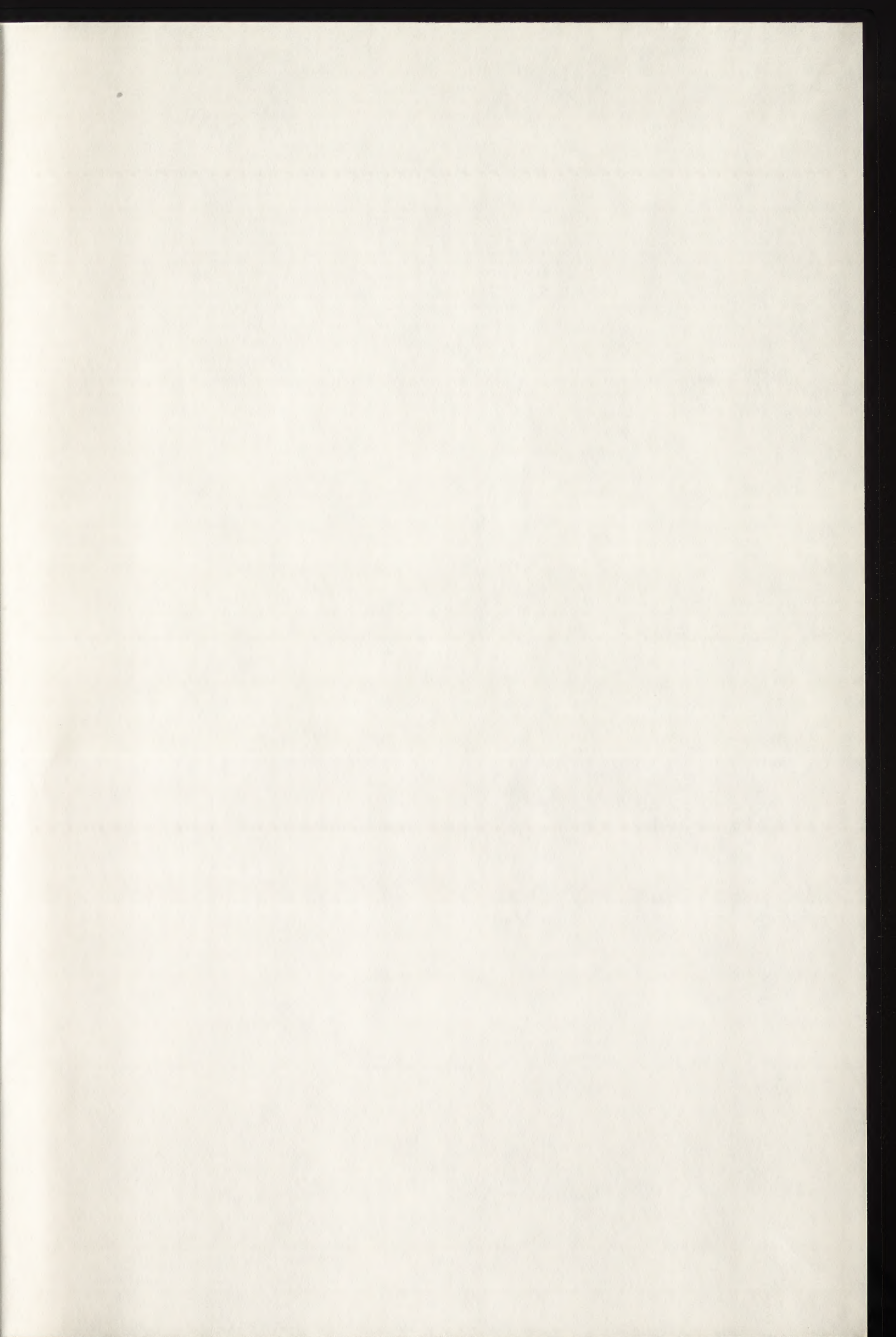
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# ART IN AMERICA

*AND ELSEWHERE*

AN ILLUSTRATED MAGAZINE

PUBLISHED BI-MONTHLY

VOLUME ELEVEN

EDITED BY

FREDERIC FAIRCHILD SHERMAN



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PUBLISHED BY FREDERIC FAIRCHILD SHERMAN  
105 Middle Street Portland, Maine and  
8 West 47th Street New York City New York

ENGLISH AGENTS: Messrs. Bromhead, Cutts & Co., Ltd.  
18 Cork Street Burlington Gardens London, W. I.

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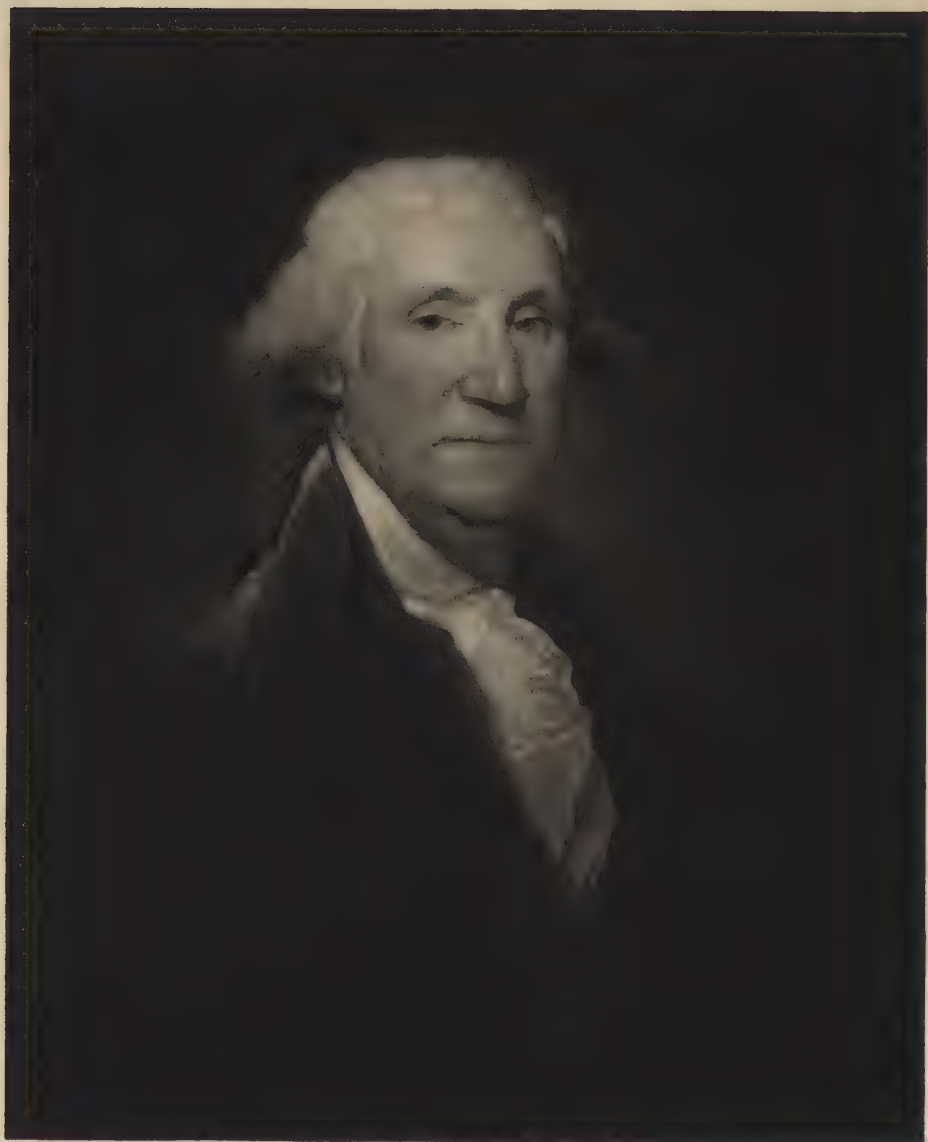
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PACINO DI BONAGUIDA, A CONTEMPORARY OF  
GIOTTO



THE world scorns all knowledge beyond its reach and because scorn lightens the imputation of ignorance, criticism has been making Pacino—hitherto little more than a name—its special object. In the most recent literature it has been impatiently justifying its position by the attribution of works that fitted whatever chance notion it happened to hold of him.<sup>1</sup> This was made easy and tacitly sanctioned by the twofold fact that antiquity had forgotten, and Vasari is altogether silent about him. And to be sure Pacino is neither a mighty creative figure still less a great influence, and subsequent painting would probably not have been materially different without him. But by adding to the two only admissible

<sup>1</sup>To take two striking examples, Venturi in vol. V p. 506 of his *Storia dell'Arte Italiana*, guardedly assumes the possibility that Pacino painted the lateral figures in the polyptych signed with Giotto's name in the Pinacoteca at Bologna,—a work of direct Giottesque derivation; and Suida in *The Prussian ahrbuch* for 1905, followed by the Cieccone (last German edition) attributes to him a Sienese Virgin in the Ex-Refectory of Sta. Croce in Florence, restored with justice by F. Mason Perkins to the Mastro del Codice di S. Giorgio (*Rassegna d'Arte*, 1918, pp. 107, 110-112.)

works, and relieving him of a number unintelligently assigned to him one is enabled at last to recognize in him a distinct gift, the light, fresh fluent gift of the minstrel, and perhaps one of the paths through the nebulous circle within which tradition has enthroned the high-priest of Florentine painting, Giotto; a way by which one hopes also to be led back to that obscure moment in which the Rucellai Master and Cimabue seem involved in a common tradition.

Milanesi<sup>2</sup> is the first to drag him into modern art-historical literature with the publication of two documents one under the date 1303, the other soon after 1320. These two dates at once stabilize his chronology: he is, accordingly, mature and has been active for some time, in 1303 and the appearance of his name after 1320 invites the presumption of activity for some time to come. A contemporary of Giotto, then, possibly a younger contemporary, he is certainly older than any of Giotto's known or acknowledged pupils, and on the basis of dates alone, it is unlikely he was of their number.<sup>3</sup>

The monument radical for the reconstruction of Pacino is a polyptych in five compartments at the Florentine Academy<sup>4</sup> wherein the central and dominant tragedy of the crucifixion is attended by saints Nicholas and Bartholomew on the left, Florentius and Luke on the right. It bears his autograph and the year of its painting;<sup>5</sup> the only one among his works furnishing either of these data. A poetic but timid performance, it manifests in a spatial rather than a formal sense more sentiment than passion. It is more suggestive than synthetic. The height of the crucifix and of the flanking figures of Mary and John dwarf the principal actor and the dramatic motive, and the representa-

<sup>2</sup>Nuovi Documenti p. 17. Under the date 1303 Pacino dissolves partnership with a certain Tambo di Serraglio, and is here spoken of as "artifex in arte pictorum." His name appears a second time in the register of the Guild of the Medici e Speziali in the volume that runs from 1320 to 1353.

<sup>3</sup>The repeated assumption that Pacino was a pure Giottesque is the too common effort of scattered and fragmentary knowledge to become authoritative. His temperament and his talents, as will be seen, committed him to a different tradition and a different tendency. (See Venturi Storia etc., vol. V, p. 502, where Pacino is called "discepolo di Giotto.")

<sup>4</sup>Reproduced in Venturi Storia dell' Arte Italiana vol. V, p. 502.

<sup>5</sup>The inscription under the central compartment reads:

SYMON RBTER S FLOR FEC PIGI H OP A PACINO BONAGUIDE ANO DNI MCCCX

Thode the first to read it (Franz von Assisi, Berlin, 1885, p. 503, note 3.) believes he sees vestiges of two Xs following the legible date, leaving it 1330. Thode who perceived the influence of Giotto (a very different Giotto from ours!) in the drawing of this picture doubtless did all he could to read the date as late as possible. Milanesi before 1888 (Nuovi Documenti p. 17) reads MCCCX. Suida (Prussian lahrbuch, 1905 p. 108) would substantiate his reading of the date as MCCCX on the basis of equal lengths of space before and following the inscription, but as the spaces are inconstant under the lateral compartments, one may reject both his argument and his conclusion. To-day the date seems so far to have been respected by the cleaner as to show the upper left hand tip of the diagonal bar of what must needs once have been either a V or a X, following the first X; making it probable, on the evidence before our eyes, that the earliest possible original date was MCCCXV. The other limit would be furnished by Thode's reading.





FIG. I. PACINO DI BONAGUIDA: DETAIL FROM THE TREE OF LIFE  
*Academy, Florence*





tion thus sacrifices its inherent grandeur. The conduct of Mary and John is not a reflex to an immediately present or imminent calamity but the response to an event already past. Our crucifixion (fig. 2) throws up the lyric aspect of feeling not the dramatic—it has become lament and has ceased to be action. And the summarized aesthetic of these distinguishing characters assimilates it to the symbolic representation of the formal crucifix, with Mary and John, in all respects excepting their position corresponding to the terminal figures on the cross-bar.

Its composition<sup>6</sup> is of a series which seems to have gone out of fashion with the second half of the century somewhat later chiefly favored by Daddi. Pacino constructs neither with knowledge nor with understanding: the line is uncertain and the form flat. The figures sink against the ground without a sense of the easy and vital resistance to the pull of gravitation. They might easily be blown over. Their movements are gentle and they have a mild anxious look. The proportions vary from that of the tall Virgin,<sup>7</sup> with small eyes and long face, to the short St. Bartholomew. The high-crowned heads rest loosely on rounded and narrow shoulders and the faces of the men are long with flat or bulging foreheads (fig. 3). The lips are soft and clean-edged. The noses of John and the Virgin indicate the limits of two varying types. The drapery is thrown into long, curved, narrow, shallow, sweeping ridges. The uncommonly large halos and broad border edged with tiny rosettes tooled with faint foliations against a ground of cross-hatching make a unified surface barely variegated from the rest of the gold ground. Finally the original color survives mainly in the green underpainting which neutralizes what the modern cleaner has left of the flesh tones.

As usual one is surprised in passing to the medallions in the pinnacles at the disparities between the monumental and the miniature modes. The style is tighter and more concentrated and the master a more real personality. It is by the way of these that one first comes to recognize the same hand in the Tree of Life on the opposite wall.<sup>8</sup>

The force of the conviction that this picture is by Pacino would depend on the ability to surround him with the contemporary artistic

<sup>6</sup>See the Crucifixion in the polyptych in the chapel of St. George in Sta. Chiara Assisi (Sirén: Giotto and Some of his Followers, plate 102); and the same subject in a small triptych in the Horne Collection (Sirén, *op. cit.* plate 104.)

<sup>7</sup>Strongly reminiscent of the Sta. Cecilia Master. Reproductions of this painter's works will be found in the first part of vol. II in Sirén, *op. cit.*

<sup>8</sup>Reproduced in Venturi, *Storia etc.*, vol. V p. 507.

milieu in Florence. The patient and susceptible attention however will see under differences of style and of state, the aesthetic complex of one in the other. The touch, the line, shape, the suavity of mood of the Crucified (fig. 1) in both pictures, the mould of the mask, the nose, the hollows of the eyes, the closed lids will then indicate differences of degree only, differences presumably of period. To instance the most obvious resemblances the hands of our Christ repeat the left of the St. Luke and the mouth, chin and beard, the lower part of St. Bartholomew's face (fig. 4). To carry the proof to the miniatures it would be enough to set the St. John (bottom right) beside the prophet (fig. 5) above the St. Nicholas of the polyptych. Rings of tiny rosettes edge the halos as in the polyptych and the gold background at the top is tooled with the same superficial tracery.

The Tree of Life<sup>9</sup> blossoms with a multitude of small scenes, four on each of its twelve branches, representing the life of Christ read beginning at the tip of the lowest branch at the left, across the width of the picture towards the right and progressively upward. Below are scenes from the creation of man, his temptation and fall; just over them Moses and St. Francis on the left, St. Clare and John, the Evangelist on the right; on either side of the phoenix Ezekiel left and Daniel right. Above saints alternate with angels in glory, with Christ and Mary in the peak.<sup>10</sup>

Hanging against all the swarming and shifting variety of events the body of Christ showing none of the distorting agony of death detaches itself in a final relaxation of all effort as if leaving His sad work done behind Him the spirit had lulled itself into a healing sleep.

The mode of representation is an amplified survival<sup>11</sup> of the earlier Byzantinizing habit of crowding scenes of Christ's life about Him in death; and yet, dissimilar as the total effect may be, the orderly repetition of the circular pattern over the surface need only be imagined diminished in scale and prominence to shrink to the patterned background and assume the subordinate appearance it holds in the Giottesque crucifix.

<sup>9</sup>It is a faithful illustration of Bonaventura's *Lignum Vitae* and the only instance on panel; the other two Italian versions of this subject are one by T. Gaddi in the Ex-Refectory, Sta. Croce, Florence; the other, anonymous, and derived from it, in the Chapter Hall of S. Francesco, Pistoia. See Thode: *Franz von Assisi*,—pp. 502-507.

<sup>10</sup>The effaced saint in the rock from which the cross rises is probably S. Bonaventura.

<sup>11</sup>The presence of isolated archaisms (such as striated and line-edged draperies, the Byzantine feature of hands raised to the height of the bosom and turned outward symmetrically) and of certain representations no longer then in fashion (such as the first, on which God the Father holds the Infant); the Dugento formulas for the Annunciation, the Last Supper to take the most obvious scenes, tempt one to assume an earlier model for this panel.





FIG. 6. PACINO DI BONAGUIDA: NATIVITY  
MEDALLION FROM THE TREE OF LIFE

*Academy, Florence*



FIG. 7. PACINO DI BONAGUIDA: CRUCIFIXION  
MEDALLION FROM THE TREE OF LIFE



FIG. 2. PACINO DI BONAGUIDA: CRUCIFIXION  
DETAIL FROM POLYPTCH

*Academy, Florence*





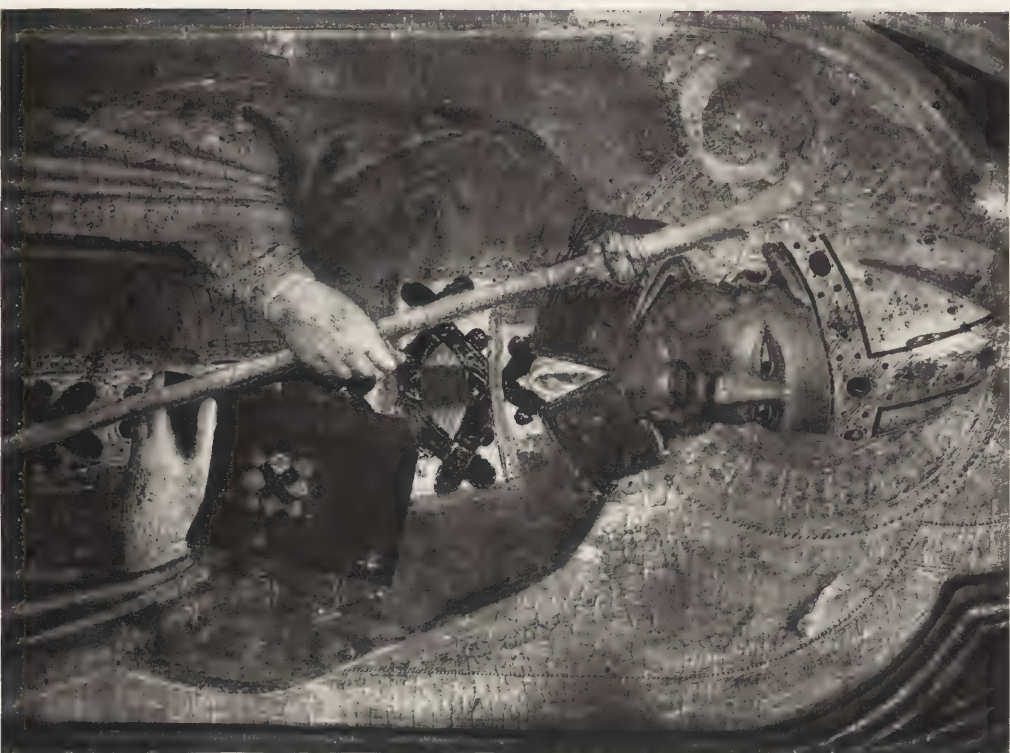


FIG. 3. PACINO DI BONAGUIDA: ST. NICHOLAS  
DETAIL FROM POLYPTCH



FIG. 4. PACINO DI BONAGUIDA: ST. BARTHOLOMEW  
DETAIL FROM POLYPTCH





It is in the miniatures again that he has broken his leash. Here he is freer, surer and more limpid, as if from the habit of a beloved practice, and the medium sings under the fresh and dainty touch, and follows its own joyful fancy in the calligraphy of the leaves that curl round the medallions, and in the beautiful inscriptions of the ramifications (figs. 6 and 7). Unhampered by prepossessions of the monumental or the heroic, the style is lively and crisp as seldom again in the Florentine painting of the Trecento. The figure, sharply and compendiously outlined, has the flatness of an image struck from a print-block and the whole has consequently something of the character of a pictograph. The representations are bi-dimensional, avoiding all optical interruptions of the flow and continuity of the story and the ensemble by uniform evenness counterfeits the ceremonial look of a banner. The figure accordingly bears no real relation to the cubic depth but only to the surrounding patches and to the limits of the area; and the different components in the individual scene are tied together by a cursive rhythm that moves from left to right.

This is not narration, the telling of a story for its chain of progressive events or for its dramatic movement — even if in spots it has purely narrative passages — because the thin thread of the simple tale is too elaborately interwoven with theological dogma, that suspends and inflates the flow of the recital, and makes of the whole a sort of chart of theological propaganda. It is a kind of pictorial compendium of the essence of Christian teaching from the fall at the bottom to the Redemption and the Glory above; and its unity is in the orderly graduation of the symbolism towards the climax at the top in which the whole bustle of events is resolved, as in the final hosanna of some churchly hymn. We are aware throughout of an implied text which it is intended to illustrate: it is thus a kind of program painting. We do not therefore look for great moving moments or tragic depths, as one might expect in events wherein the fate of the world is being decided. There is no second level: the whole thing ripples on brisk, fresh and shallow, its excellence being in its maintenance of the limits it has put upon itself of "illumination."

Stylistically and perhaps chronologically between the two is a crucifix (fig. 8) that now hangs over the altar in the sacristy of Sta. Felicità in Florence assigned repeatedly and with faltering conviction to the School of Giotto.<sup>12</sup> In its present condition it bears evidence of

<sup>12</sup>Thus Cicerone (last German ed.), Maud Cuttwell: Florentine Galleries.

the power of resistance of classic technique to the wanton destruction and merciless restoration through the ages.

The nude is moulded like the Christ in the Tree of Life and the rounded knees tapering below are identical. The shadows follow the cheek-bone and the hollow under it in the same way as in the Christ of the Academy polyptych, and the tapering arms of the two Christs with the unarticulated wrists and long palms terminate in the same curved, insubstantial fingers. The hair, the eyes, the nose, the face, broad above and narrowing towards the chin, derive from the same radical images. The feet are placed in a position known to me in no other instance, generally avoided, doubtless, because of the awkward twist it produced in the whole leg.

If the form is external, there is a definite rhythm and considerable elegance in the proportions, and a more than common decision in the drawing.

Though its architecture follows the formula of the Giottesque crucifix in Padua and at the Florentine churches of the Ognissanti, S. Marco, S. Felice, Sta. Croce, it is well to note that in other respects it is as unGiottesque as any painting of the early trecento in Florence could conceivably be. It is opposed in spirit and in aesthetic to the Giottesque type of crucifix, in tragic intensity and that passion which concentrated in plastic form are characteristic of it. The Giottesque feeling is abysmal and agonized and regains its balance through vent (rather than prove its existence through lack of that necessity); its effect is produced by a sharply contrasted action and reaction. Our crucifix has no terminal figures on the cross-bar, no audience to fix the focus of sentiment, and the Christ left alone spreads about Him a sense of silence, space and isolation. The complete muscular relaxation is not intended to produce the effect of final surrender of the organizing principle of life, but rather to tranquilize all action. There is no trace of pain or torment, but a truly classic moderation and harmonizing balance of accents. Beneath the apparent extinction of active consciousness we become sensible of the deep-drawn breath of sleep.

From the existence of a number of small pictures one might conclude that his activity as a panel miniaturist did not end with the Tree of Life, and that like Bernardo Daddi and Jacopo del Casentino he turned out scores of portable paintings executed with the aid of a shop of assistants. One of these is among the treasure of pictures Herbert





FIG. 5. PACINO DI BONAGUIDA: PROPHET  
DETAIL FROM POLYPTYCH



FIG. 10. PACINO DI BONAGUIDA: ADORATION  
MEDALLION FROM THE TREE OF LIFE  
*Academy, Florence*



FIG. 11. PACINO DI BONAGUIDA: TRIPTYCH





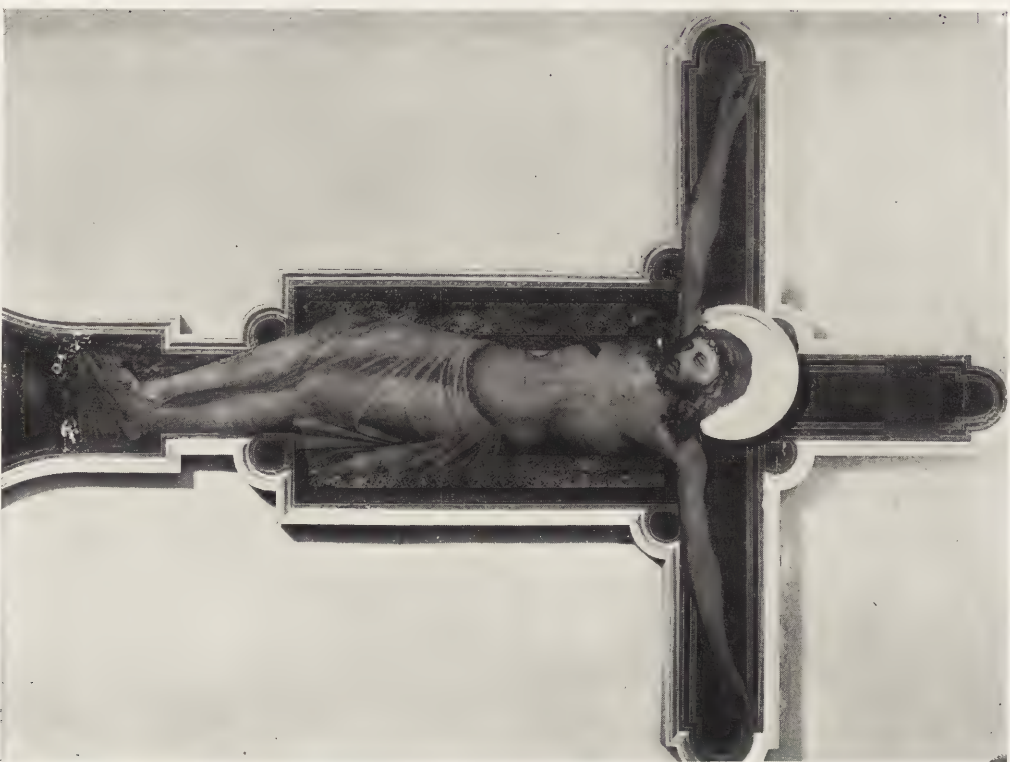
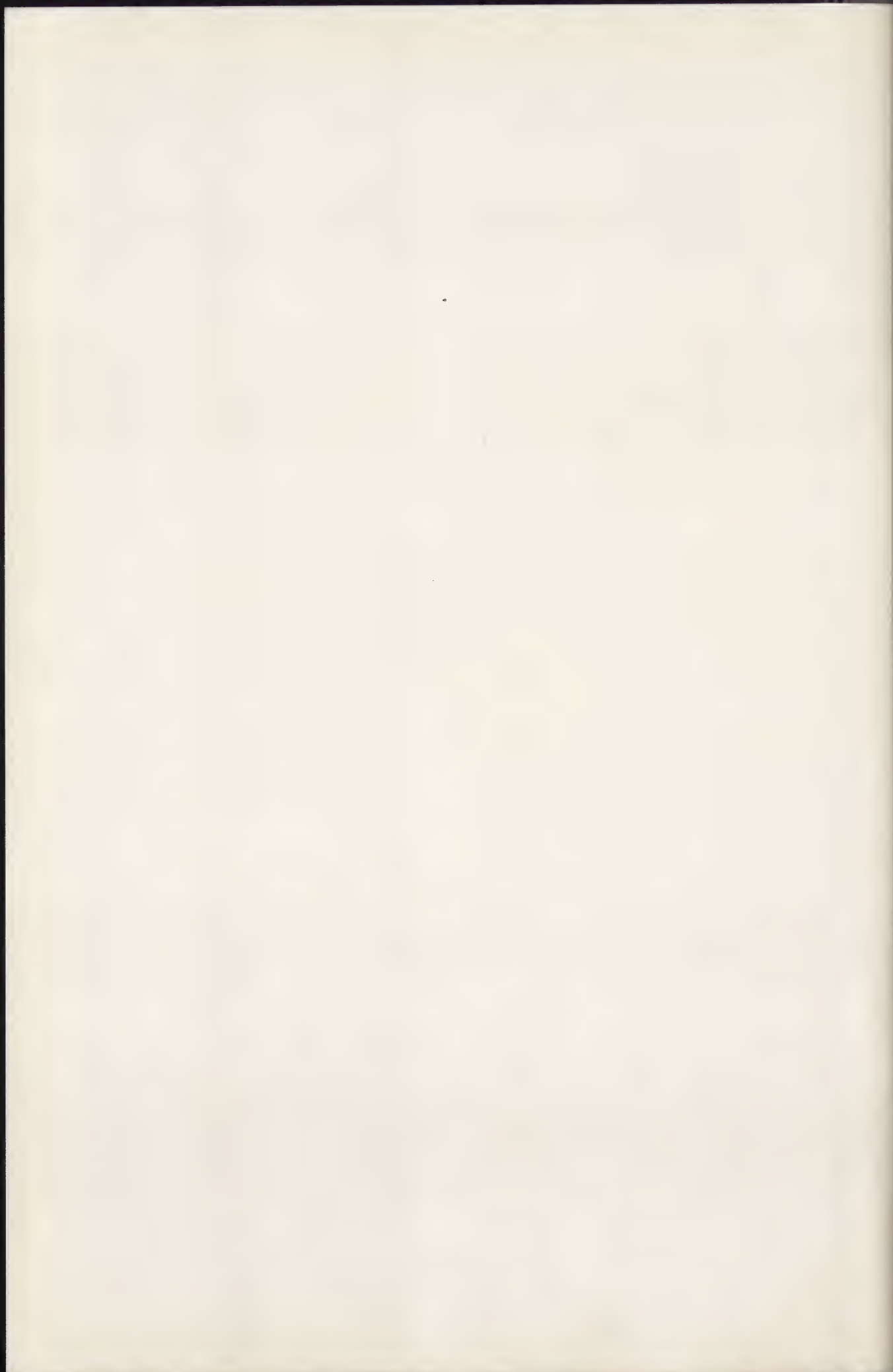


FIG. 8. PACINO DI BONAGUIDA: CRUCIFIX  
*Sa. Felicità, Florence*



FIG. 9. PACINO DI BONAGUIDA: VIRGIN AND SAINTS  
*Herbert P. Horne Collection, Florence*





Horne left to the city of Florence (fig. 9). Its painting falls into the period of the Tree of Life. The style and the type of the Horne picture may be found passim in the Academy panel, but the pattern and the Virgin's fashion of wearing her mantle, the hatching and folds of the drapery, the hands, the mode of rounding the forms, the streak of light down the ridges of the nose, the lips — all will be found repeated in the small medallion representing the Adoration (fig. 10).

The picture, which has suffered slightly from a darkening influence of the varnish, was commissioned by a patron eager to recommend himself to the Virgin's intimate sympathies and made Pacino see to it that she was more than commonly liberal of sentiment. The master's fondness for a strong, blood scarlet appears in the background. The scrollwork tooled largely in the fashion of the time adds a magnificence to the lordly haloes.

Intimate signs of the same personality manifesting itself in varying degrees but in a similar phase of Pacino's artistic conventions occur in two small triptychs—all that is known to me of what must have been a large number of similar panels produced for a humble clientèle with the collaboration of apprentices. Where Pacino's hand seems to be present long habit or else the admixture of inferior assistance has relaxed the execution.

Though rubbed and sleeked to be made presentable to the modern buyer it is still possible to see that the one formerly in the Florentine market (fig. 11) is less evolved in style as well as closer in general physiognomy to the Tree of Life. In some of the medallions of this painting the eyes of the heads facing outward maintain a diagrammatic symmetry, and the noses are rendered by a vertical stroke and two dots symmetrically placed on either side at its base. The head of our Virgin follows the same facial formula. The hands if a trifle different, have the same air of mild ineffectuality and the straw fingers are similarly attached. The dilated eyes of the figures in the wings of our triptych, the sagging ridge of the pinched noses, appear conspicuously in the Tree of Life. In the light of these stylistic affinities the iconographic analogies between the Flagellation, the Entombment, the Crucifixion of the triptych, and, the same scenes in the medallions; the same dryness, the same strained and awkward expression in both paintings, persuade one of common authorship.

In the figures of the triptych of the Museo Bandini at Fiesole (fig. 12) which are clumsier and the faces heavier, we shall find they are

drawn with the same shorthand, the same stereotype. The line sings to the same melody (though the hand is unsteadier and has a less even touch) and its graphological character—particularly in the case of the border of the Virgin's mantle—is the same as in the Tree of Life. The compositional plan of the central portion is a relaxation of the formula of the corresponding section in the other triptych. The hands repeat those of the Horne panel, and the Magdalen's are folded like those in the upper tiers of the Tree of Life.

The sudden jump from light to shadow in the drapery, its long straight dark fluting will be found *passim* in the same picture. Again the enamel, and the fondness for a live scarlet accompanied by greys, draw our picture into closer affinity with the Horne panel. The action lies in a region of intermediate intensity, habitual with Pacino.

Now if the works thus assembled are harmonious among themselves and constant to a single personality what are its stylistic and aesthetic determinants? By an aggregate of what specific signs in these works shall Pacino be known? In his dominant type a loose mask covers a long mould, wide at the height of the cheekbone (which is generally rounded) and tapering towards the chin. Square heads (particularly in the young men in his miniatures) and heads with high bulging foreheads vary and extend his range. The nose is straight and long, or blunt and curved outward. The lips are soft, full and clean edged. Where young men occur bearded the hair fringes the face. The hand has either the helpless appearance of an inflated glove or of being cut out of cardboard. His tendency is to construct summarily, to articulate loosely and in most cases there is no line of junction given between hand and forearm; in his nudes particularly there is an odd tapering downward from the elbow without any articulation of the wrist. Long shallow folds run in large curves over draperies that hang loosely over an ignored structure. His tooling is uncommonly fine, barely visible: to vary and enrich the gold surface it produces a *chatoiement* upon it. The ornamental details, lozenges, stars, circles and quatrefoils are his inheritance from the geometrically given thirteenth century.

As his genius seeks above every thing else the fluidity of narration (and preeminently in his miniature), he reduces the form when required to a medium fluid like notes in music or words in a poem. He does not stop like other miniaturists of his time (Daddi e.g.) to smoothly round out his forms, because rotundity would carry them to-



wards the static. His line and modelling, accordingly, are as summary as is consistent with their primary function of communicating something other than themselves, the case of puppets in a play. The figure bears no real relation to the cubic space, but leaves a web of patterns over the face of the panel. It is neither architectonic nor monumental; and it thinks and feels on a small scale. The movements of the people, like their expression, are mild, timid, without vehemence or exaltations, and there is an air of unsuspecting acceptance of their fate about them. The predominant expression is a kind of shrinking alarm present chiefly in his larger compositions even where unmotivated by any action. In the latter case one would have reason to think that this sentiment is the betrayal of the master's uneasiness at his subject for he was never quite at home with full sized figures. Here the line wanders languidly over the edges and contents itself with a generic rendering of a subject towards which it has an attitude neither of energy nor conviction.

In past years many of Pacino's pictures have been going under the desperate designation of "School of Giotto" for a reason lurking in the assumption that the energy of this master's genius was operative wherever his works were to be seen and in the fact that he is the best known of the masters of his time. Yet the character of Pacino's work places him at an appreciable distance from the work of Taddeo Gaddi, Orcagna, Maso, direct pupils of Giotto and betrays less essential dependence on him. Pacino belongs to a group of painters obscured, because conservative, by the advancing fashion of their great contemporary — a group occupying a position and representing a tendency continuing through the following century: precious, fanciful, elegant, inventive, possessed of graces and allurements wanting in the Giottesque circle. The common temperament, methods, taste of this group put a goodly portion of their work in the category of illustration. It is no accident that most of what they have left is a sort of illumination on panel. They first loom into view out of a still obscure tradition with the so-called Master of Sta. Cecilia joined by Pacino,<sup>13</sup> and followed later by Bernardo Daddi and Jacopo del Casentino. And as Giotto is the inspiration and fountain head of the monumental painters so the master of Sta. Cecilia is the first to have found the formula for the group associated with him.

<sup>13</sup>This group which I mean to deal with on a different occasion is joined by yet another master contemporary with ours and distinguishable by a nucleus of four works among which a triptych in the Horne Collection (Sala Lesta, no. 19) is the most evolved.

This master elaborated, pulled about (identified more recently with Vasari's Buffalmacco) is, as recent criticism has left him a pluralistic personality, the nucleus of which in spite of the violence done him is definite and coherent enough. He is probably a shade older than Pacino, of a firmer fibre and greater maturity of imagination. Specific signs of his influence appear as must be expected in small number in the spare remains of Pacino's painting, but the eye that has learnt to look for derivations will find it in the gait of Pacino's line and in his way of stabilizing the design, in the first and in the last glance at his works.<sup>14</sup>

The air of the diminutive frontal figures symmetrically placed on either side of the throne in the small triptychs already discussed, suggests their having come from such a picture as the altarpiece by the Sta. Cecilia Master at Sta. Margherita a Montici. The female Saint left of the throne; and the type, and silhouette of the St. Margaret, who stands between vertical courses of stories of her martyrdom in another picture in the same church, owe their origin to the same formula as reappears in the medallion of the Tree of Life showing the Coronation, and in the Glory of Saints above. The sharp-cornered square-edged architecture of the last-named panel, its light and dark, find nowhere so close a parallel as in the St. Margaret panel just mentioned, and after that in the Sta. Cecilia altarpiece in the Uffizi. The throne of the little Virgin by Pacino in the Horne collection is like that of a small Virgin at Budapest by the Sta. Cecilia Master, and like one by another of his followers in the convent chapel of Sta. Maria Maddalena in Pian di Mugnone. The same architectural motives and perspective occur so frequently in the works of the Sta. Cecilia Master that one must conclude this type of throne had become a convention in his shop.

In less noticeable details, such, for example, as the treatment of the gold ground one will find unexpected analogies. So the lozenged pattern of the uppermost portion of the Tree of Life seems imitated from the ground of the Sta. Cecilia Master's Uffizi altarpiece; it is punctuated with similar dots and shows the same conventionalized leaves against the same cross-hatching. A strong scarlet note is common to both and Pacino's preference for pale green and yellow comes directly from the Cecilia Master.

But no detail of resemblance is so conclusive for establishing the

<sup>14</sup>The suggestion that the Cecilia Master may have been Pacino's teacher had already been made by Suida in the article cited.





FIG. 12. PACINO DI BONAGUIDA: TRIPTYCH  
*Muro Bandini, Fisole*









FIG. 1. SAINT MICHAEL. CENTRAL FIGURE OF THE ALTAR-SCREEN IN THE CHURCH OF SAINT MICHAEL IN ZARAGOSSA



FIG. 4. ALTAR-SCREEN FROM THE CHURCH OF "SAN VICENTE" IN RODA



hypothesis of Pacino's derivation, as the bird-like forward movement of the neck and the way it bears its head, in the medallion of the Tree of Life. The construction of the square heads (in the young men especially) the manner of setting light on the faces and its value in the context; the small signorial hands with the slim brittle fingers, their mode of touching objects; the placing of the narrow eyes and all the nuance of formation about them, occur earlier in the Sta. Cecilia Master. The draperies with sharply ridged folds were woven at the same mills, and the surface shows streaks of the same brush.

In his smaller painting the dark rim about the face, the detached lights, suggest an artistic bringing-up under a master of an older school, who might have been a miniaturist. The suspicion of Sienese influence passes over certain of Pacino's works — of which the rounded knees and narrow hips of his nude Christs, and here and there the general appearance of a figure, are strongly confirming. For the rest Pacino is true to his city's artistic past, though he stands always on the side opposed to Giotto's.

*Richard Offner.*

#### ALTAR-SCREENS BY GABRIEL JOLY

WE are going to deal in this article with the productions of a French artist, unknown in France, who lived and worked in Spain in the first third of the sixteenth century. He left there a great number of altar-screens, executed in wood and belonging to various churches.

Thanks to the continual researches and publications of the late Émile Bertaux we know the part played by the French artists in the development of the Renaissance in Spain. Thanks to him we also know, to a great extent, their names.<sup>1</sup> Among those whom he mentions is also Gabriel Joly, but he is only named in the following terms: "Ga-

<sup>1</sup>See his chapter on "La Renaissance en France et au Portugal" published in "Histoire de l' Art" by André Michel, vol. IV, p. 925.

briel Joly meurt à T  r  l en 1539 apr  s avoir termin   dans la cath  drale, un grand retable au pied duquel il fut enterr  .”<sup>2</sup>

This short mention on the subject of an artist of the accomplishment of Gabriel Joly is easily explained. At the time when M. Bertaux published his work, very little was known, even in Spain, in regard to Gabriel Joly and his work.<sup>3</sup> He was by some regarded as French, by others as a native of Valence, in Spain.<sup>4</sup> His works were wrongly attributed, and many of them were known under the names of other artists, as for instance his altar-screen in the church of Jaca and the one in the church of Saint Michael in Zaragossa.<sup>5</sup>

Other studies have been made since. There first appeared an article on some of Joly’s works in Teruel, written by Doporto, (see footnote 4). It is, however, thanks to the documents published by Abizanda on the artists who worked in Aragon in the sixteenth century<sup>6</sup> that we are informed with precision on most of the works executed by Joly, from the time of his arrival in Spain until his death in 1538.

We learn from these documents that he was a sculptor, “imaginario,” that he worked only in wood, and that he left in Spain a great number of altar-screens, executed for various churches.

The first document which we find in Spain regarding Gabriel Joly, dates from April 12, 1515.<sup>7</sup> We learn from it that France was his native country. In the same document he is granted the title of provost of the city of Zaragossa, where he fixed his residence and where he executed his first works. He later worked for the church of Jaca, for the one of Tauste, of Roda, etc. He finally went to Teruel where he executed four altar-screens, one for the cathedral, two for the church of San Pedro and one for the church of San Martin. He died in Teruel and was buried there in the cathedral for which he had executed the

<sup>2</sup>*Histoire de l’ Art* by Andr   Michel, vol. IV, p. 978.

<sup>3</sup>See Bermudez: “Diccionario de los mas illustres Profesores de las Bellas Artes en Espana”—Madrid 1800.—Dussieux: “Les Artistes Fran  ais    l’  tranger,” p. 361; and Lami: “Dictionnaire des sculpteurs” (moyen   ge) p. 300, repeat the information given by Bermudez.

<sup>4</sup>See the article by Louis Doporto Marchori on “Los retablos da Gabriel Joly en Teruel,” published in “Bolet  n de la Sociedad Espa  ol de excursiones” 1915.

<sup>5</sup>Conde de Vi  aza: “Adiciones al Diccionario de los mas illustres Profesores de las Bellas Artes,” vol. III, p. 113, and Emile Bertaux: “Histoire de l’ Art,” vol. IV, p. 925.

<sup>6</sup>Manuel Abizanda y Broto: “Documentos para la historia artistica y literaria de Aragon” (siglo 16). Vol. I 1915; Vol. II 1917.—Zaragossa, Tip. La Editorial.

<sup>7</sup>Manuel Abizanda y Broto: “Documentos para la Historia Artistica y Literaria en Aragon,” vol. II, p. 107.

NOTE. While in Spain last year I made a special voyage as well to Teruel as to Zaragossa to examine most of Joly’s works. In tracing them I was greatly helped by the members of the archeological section of the “Centro de Estudios Historicos” in Madrid, especially by M. Gomez-Moreno, to whom I wish to express here my best thanks. I am equally grateful to M. Abizanda for the information and photographs concerning the works of our artist in Aragon.





FIG. 5. DETAIL OF THE PREDELLA FROM THE RODA ALTAR-SCREEN



FIG. 2. DETAIL OF THE PREDELLA FROM THE ALTAR-SCREEN IN THE CHURCH  
"La Seo" IN ZARAGOSSA





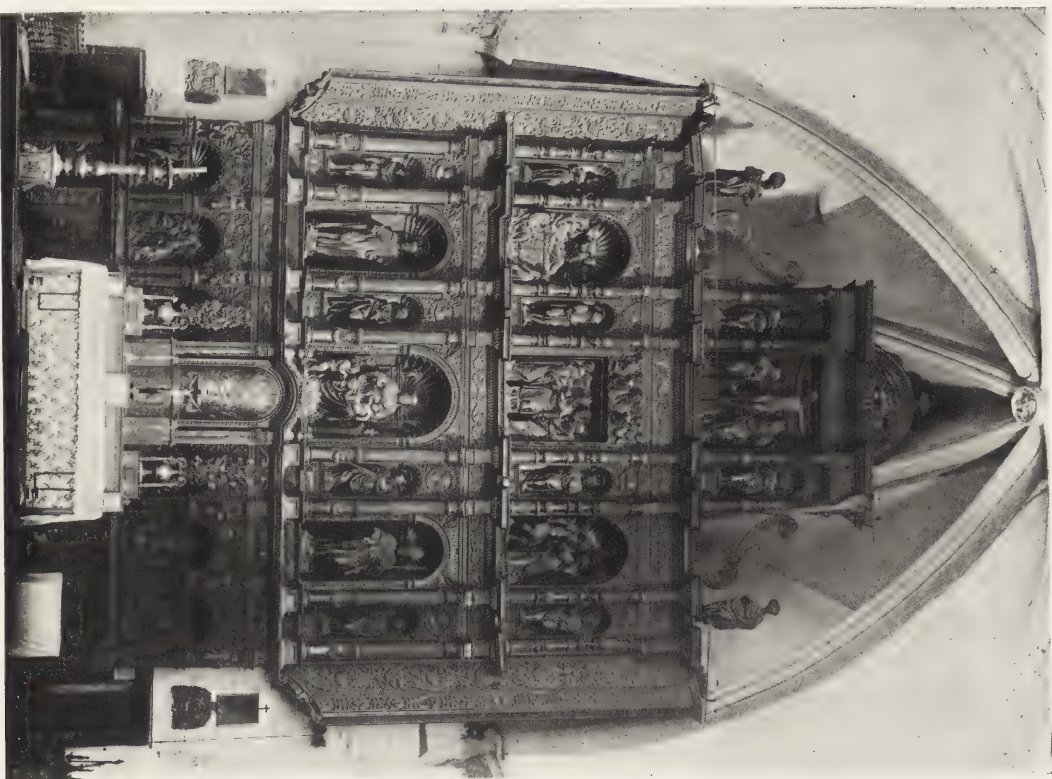


FIG. 3. ALTAR-SCREEN IN THE CHURCH OF TAUSTE



FIG. 7. ALTAR-SCREEN IN THE CATHEDRAL OF TERUEL





principal altar-screen. This is confirmed by the inscription engraved on his tombstone, which is still in the cathedral and which reads:

"SEPULTURA DEL VIRTUOSO—SENYOR MASTER GABRIEL JOLY.  
IMAGINARIO: QUE DIOS PERDONE—EL QUAL HIZO EL RE-  
TABLO MAYOR DE LA PRESENTE IGL."

The honor of being thus buried shows clearly that he was greatly appreciated during his lifetime. His reputation as "imaginario" was indeed so great that in contracts concluded with the artists most in vogue at the time, such as Juan de Moreto, Damian Forment and Gil de Morlanes, it was requested that the principal figures of altar-screens in wood which were ordered of them, should be executed by Gabriel Joly. This is seen as well in the contract signed with Moreto for the altar-screen of Portillo<sup>8</sup>, as in the one signed with Morlanes for the altar-screen of Tauste. As for some of the contracts concluded with Joly himself, we find that they were made because of works already executed which had made him famous.<sup>9</sup>

To what extent was his great renown justifiable? The altar-screens in wood which were responsible for his fame, are, in greater part, still in existence. Some of them are painted, others are not. According to the documents, Joly did not polychrome his altar-screens himself. It seems equally certain that he is not responsible for the decorative part of them.

His first works were made in Zaragossa. We know that he was established there in 1515. The first production, however, known to be by him dates from 1519, and represents Saint Michael, the central figure of the altar-screen in the church of Saint Michael in Zaragossa. This figure (fig. 1) denotes an artist already in full possession of his talent.

In 1520 he made figures for the altar-screen in the church "La Seo" in Zaragossa, of which the principal conception belongs to Morlanes. Da . . . Maria De Alagon has ordered it for her chapel in "La Seo," and the contract was concluded with both artists.<sup>10</sup> This altar-screen, which measures about 5 meters in height, is of fine workmanship. The figures are executed with great care, and the subjects clearly distribut-

<sup>8</sup>Abizanda: "Documentos . . .," vol. I, p. 150.

<sup>9</sup>Abizanda: "Documentos . . .," vol. I, p. 143.

<sup>10</sup>Abizanda: "Documentos . . .," vol. I, p. 116-119, where the whole history of the altar-screen is given.

ed and well proportioned. In the predella, of which we give one detail (fig. 2), are represented the Annunciation, the Adoration of the Shepherds, the Adoration of the Magi, the Virgin surrounded by the Apostles, and the Death of the Virgin.

In chronological order after this altar-screen, come almost simultaneously those for the churches of Jaca and Tauste for which the contracts were signed in 1521. The former was for a long time attributed to Juan Moreto, because of the inscription on the door of the chapel containing the altar-screen, and reading: "JUAN MORETO FLORENTINO 1523."<sup>11</sup> The documents, however, show clearly that Moreto directed the work and that Joly is responsible for most of the figures of the altar-screen, of which the central one representing Saint Michael is an almost exact replica of the same figure in Zaragossa.

The altar-screen made for the church of Tauste (fig. 3), the contract for which was concluded with Morlanes, but of which a bill exists signed by Morlanes and Joly,<sup>12</sup> shows an imposing ensemble. It measures about 8 meters in height, and is divided into four parts having each a number of niches. In the center is seen the enthroned Virgin holding the Infant Jesus and having beside her Saint John the Baptist represented as an Infant. In the niches, on either side of the Virgin, are standing various Saints, and in the divisions above are represented subjects relating to their lives and to that of the Virgin. At the top is represented the Crucifixion, and in the compartments of the predella are scenes relating to the life of the Virgin.

We have seen that until now the contracts for the altar-screens, which we have studied here, have not been concluded directly with Joly himself. The contractors because of his reputation as sculptor required the artists with whom they concluded their covenants to employ him to execute the figures for the works which they undertook. But from now on almost all the contracts for the works which we are going to study were concluded with Joly himself.

This is the case for a whole series of altar-screens which are known through the documents but of which all trace is now lost.<sup>13</sup> Among those still in existence, the one for the church of Roda is the first

<sup>11</sup>Conde de Vinaza: "Adiciones al Diccionario . . ." vol. III, p. 113, and Bertaux in "Histoire d'Art," vol. IV, p. 925.

<sup>12</sup>For more interesting details concerning the contract see Abizanda: "Documentos . . ." vol. II, p. 115-117.

<sup>13</sup>All these altar-screens are enumerated in the second volume of the "Documentos . . ." p. 118-125.



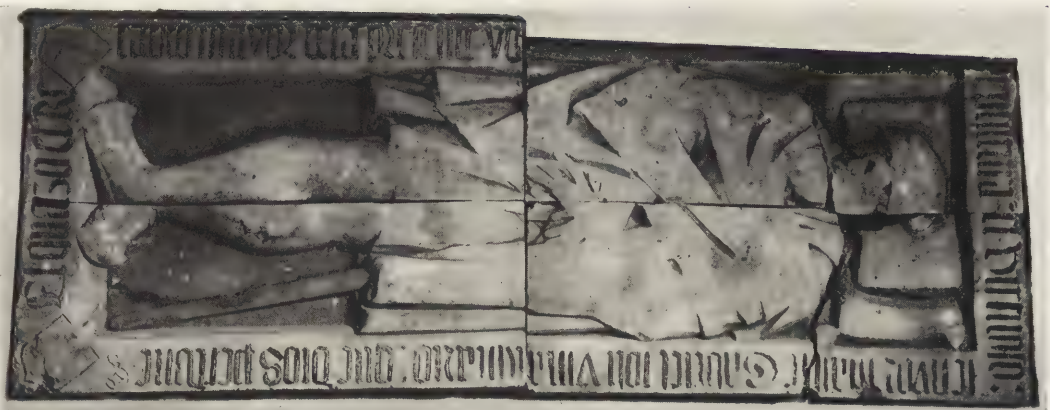


FIG. 8. TOMBSTONE OF GABRIEL JOLY  
IN THE CATHEDRAL OF TERUEL.



FIG. 6. ALTAR-SCREEN OF SAINT COSMAS AND SAINT DAMIANUS IN THE CHURCH  
OF "SAN PEDRO" IN TERUEL.





for which the contract was concluded directly with Joly. He is requested to execute his figures as perfectly as he did those for the altar-screen of Saint Michael in Zaragossa, and those "en el Espital y en Ntra. Sra. del Portillo."<sup>14</sup>

The distribution of the subjects of the Roda altar-screen is indicated in the contract. As it was to be placed in the church of "San Vincente" in Roda, the central figure was to represent the Saint by this name. Above, in a medallion supported by four angels, was to be the Eternal Father, and in the niches, on either side of the central figure, at the right "San Augustin" and "San Ramon"; at the left "San Valerio" and "San Olicerio", and above them scenes relating to the life of Saint Vincent. As for the predella, there were to be represented four scenes from the life of the Virgin: the Annunciation, the Visitation, and the Adoration of the Infant Jesus.

All the details mentioned in the contract were textually executed (see fig. 4). The altar-screen is polychromed but this was not done by our artist as is clearly shown in the following passage of the contract: "...que despues de fecho. . . si lo querran dorar y pintar, que sea a cargo del Procurador y Capitul."<sup>15</sup> As for the decorative part of the altar-screen, Joly, equally, does not seem responsible for it. The altar-screen itself, measuring about 8 meters in height, is of beautiful workmanship. The scenes are logically grouped, and the personages show a great nobility of bearing. In its execution and conception it shows many analogies with the altar-screens of "La Seo" in Zaragossa and of Tauste. This can be clearly seen in the scenes of the predella, of which most are repeated in the three altar-screens (fig. 5).

After the work executed for the church of Roda, it is in the village of Teruel and in its neighborhood that we have to look for the works executed by our artist. For some of them we have precise documents, others show the same style of workmanship and can be grouped under his name without hesitation. There is first, in the parish-church of Albarracin an altar-screen, dedicated to Saint Peter, and executed in 1532. As for Teruel there are four altar-screens known to have been executed by Joly. Two of them are in the church of "San Pedro," one in the cathedral, and one in the church of "San Martin." They were made between 1533 and 1538, the year of his death. We have documents relating to two of them, the one of Saint Cosmas and Saint Dam-

<sup>14</sup>Abizanda: "Documentos . . .," vol. I, p. 143.

<sup>15</sup>Abizanda: "Documentos . . .," vol. I, p. 143.

ianus, in the church of "San Pedro" (fig. 6), and the one in the cathedral (fig. 7). The two others show exactly the same type of workmanship, and no doubt seems possible as to their having been executed by Joly.

The altar-screen of Saint Cosmas and Saint Damianus was made to the order of the "Confrérie" of Saint Cosmas and Saint Damianus. In the central part we see the two Saint Doctors standing and holding their ointment boxes and medical instruments. They are dressed in the fashion of the Louis XII period. In the niches, on either side of them are standing Saints, and above, in two medallions is represented the scene of the Annunciation. At the top is seen the Crucifixion, and in the predella, besides the Pietà occupying the center, there is, on one side Christ attached to a column, and on the other Saint Cosmas and Saint Damianus performing the miracle of the broken leg. In the empty niches separating the scenes there were originally standing statuettes.

Thus we come to the end of Joly's artistic career in Spain, for outside of the works enumerated, there are only fragments of an altar-screen in Cella which are attributed to him. He most probably executed other works, but for the time being they have not been identified.

The point, however, which is now interesting in regard to our artist is his artistic formation before his arrival in Spain, where his works show already an artist in full possession of his talent.

The tombstone, here reproduced (fig. 8), shows a man fifty-five to sixty years old. Having died in 1538, he must have been between thirty-two and thirty-seven years old at the time when he settled in Zaragossa. From a receipt of a testamentary legacy, dated March 19, 1540, we know that he had in Picardy in France, a sister by the name of Jacobine, who was the sole heiress to the 100 ducats in gold which Joly left to his mother, and in case of her death, to his brothers and sisters . . . "a sus hermanos . . ." <sup>16</sup> We are not aware of the date at which the testament was written and all we know is, that at the time when the receipt was signed, his sister Jacobine was the only surviving member of his immediate family, and this would incline us to think that they must have been pretty old. We have seen, on the other hand, that Joly was already entrusted with important commissions in 1519. He must therefore have given proof of his ability some time before that date.

Who was his master and where have we to look for his early works?

<sup>16</sup>The main part of his fortune was inherited by his daughter, who lived in Zaragossa and who married there a certain Martin de Inesta. See Abizanda: "Documentos . . .," vol. II, p. 125.



Thanks to the receipt of which we have already spoken, we know that he was a native of Picardy, in France. Was it there that he received his artistic education, and that he executed his early works? We could find no information on the subject. For the time being we must base our judgment on the works themselves. In studying those made in Spain we notice in them an association of French, Flemish, and Italian influences.

Bermudez, in his "Diccionario historico de los mas illustres Profesores de las Bellas Artes en Espana" pretends that Joly studied in Italy. Dussieux and Stanislas Lami, in the works already quoted, basing their opinion on this "Diccionario," repeat the same thing, and Doport, in his article on Joly's altar-screens in Teruel, adds that he was probably a pupil of Damian Forment with whom he worked on the altar-screen in the church of Saint Michael in Zaragossa. We know however, that the figure of Saint Michael (fig. 1), which he executed for this altar-screen, is the principal one, and it is rather astonishing to think that the master would give to his pupil the execution of the principal figure in his work. As for his having studied in Italy, it seems quite possible, but is it not quite as likely that he was influenced by Italian productions outside of Italy? In France itself he could have known the works of Francesco Laurana, of Guido Mazzoni, of Les Juste, and of a great number of Italian artists who worked at the château de Gaillon. He might have come under the Italian influence in France and could have continued under it in Spain, where, as soon as he settled in Zaragossa, we find him in continual contact with Giovanni Moreto, who lived already in Aragon before 1513, and with whom he worked many a time. Moreto, who strongly influenced Damian Forment, could have also influenced our artist. There is also the fact of Alonso Berruguete having worked in Zaragossa at exactly the time when Joly was busy there with his altar-screens. Alonso Berruguete studied as we know with Michael Angelo, and lived for some time in Italy. In 1520, returning to Spain, he stopped in Zaragossa to decorate the chapel of the vice chancellor of Aragon, Antonio Augustin, in the church of "Santa Engracia."<sup>17</sup> Unfortunately, the work which he executed there was destroyed in the explosion in 1808, and we cannot judge to what extent Joly was influenced by Berruguete's work. As, however, many of his figures, in the altar-screen of "La Seo" and elsewhere, show analogies with wooden statues executed by Berruguete and still in existence, is it too much to presume that the Michaelangesque influence,

<sup>17</sup>Émile Bertaux in "Histoire de l'Art..." vol. IV, p. 942.

seen in many of Joly's figures, came to him through Alonso Berruguete, just back from Italy and greatly influenced by his master?

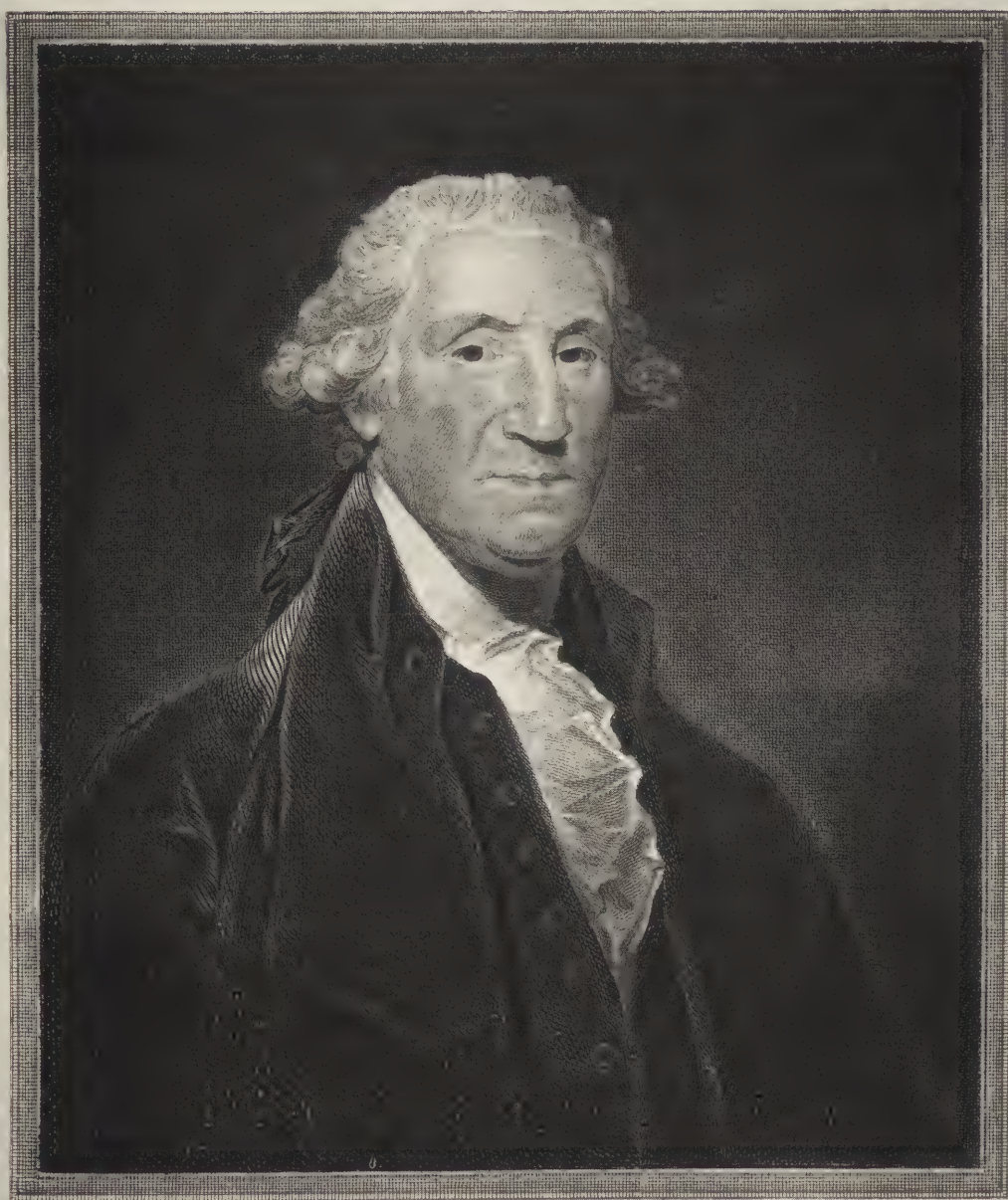
Until now we have only noticed the Italian influence in Joly's work. But however strong this influence was it does not overshadow the French and the Flemish. Joly remains French in the way in which he groups his personages; he equally remains French in the way in which he chooses certain iconographical details, and certain particulars of his costumes. If we take for example the altar-screen of Saint Cosmas and Saint Damianus, we notice that the type of the two Saints and the way in which they are dressed are closely reminiscent of the same Saints in the Book of Hours of Anne of Brittany. In the scene of the Pieta, and in the one in which the two Saints perform the miracle of the broken leg, the French origin of our artist is also strongly noticeable. This is also reflected in the composition itself and in the way in which the subjects are clearly and logically distributed over the surface. When on the other hand we examine the predellas of most of his altar-screens, among others the one of "La Seo," we notice that Joly in working them must have kept in mind representations of the same kind executed in France by French or Franco-Flemish artists. If he went directly from France to Spain, he must have remembered the stalls and the "jubé" of the Amiens Cathedral. He most probably knew also the sculptures from Solesmes, and others similar to them. When one compares his sculptures with certain works executed in France about the same time, such as the "jubé" from the church of Villemaur and others, one finds in them many analogies. The fact, however, that his works seem more penetrated with Italian influence than those of other French contemporary artists who did not leave France, is most probably due to the fact that he was in continual contact with Italian artists, then so numerous in Spain.

In concluding this study of Gabriel Joly, it may be said that the most striking point in his work is the association of the various elements which we have noticed. He illustrates the combination of the various influences which so strongly imbued the artistic productions of France, as well as those of Spain. Joly was an eclectic artist, easily influenced, but very talented. His figures are noble and full of dignity, and they preserve this dignity even in circumstances of profound tragedy.

*Stella Rubinstein*







GEORGE WASHINGTON.

*Engraved by T. Holloway from a Picture painted by M. Stuart in 1795  
in the possession of General Vaughan Esq.*

*Printed by H. B. and S. the Printers, No. 12, St. Paul's Church-yard.*

THOMAS HOLLOWAY'S ENGRAVING OF THE VAUGHAN-STUART-WASHINGTON  
DATED NOVEMBER 2D, 1796



## GILBERT STUART'S FIRST PORTRAIT OF WASHINGTON FROM LIFE

### THE VAUGHAN PICTURE PAINTED IN 1795

THE late Charles Henry Hart who was probably the pre-eminent authority upon the works of Gilbert Stuart, wrote in 1914 "The Vaughan-Stuart-Washington is the first right side of the face Stuart-Washington I ever saw and the deep impression it made upon me, now nearly forty years ago, as being the true portrayal of Washington by Gilbert Stuart has grown and strengthened with time until I believe in it so deeply and sincerely that when I think of 'Stuart; Washington' I think of the Vaughan picture and not of the familiar Athenæum head." And in the same letter he adds this interesting commentary upon Stuart's habits and methods of painting, "the treatment is so characteristic of his very best endeavors, it being painted so daintily in the flesh that he seems hardly to have touched the canvas with his brush, yet he did and just enough, and there is no painter who ever portrayed the human face who knew as well as he when his work should be left without another touch, and he left it, finished, or unfinished when he had reached that point. Of course it was only when he had the model before him that he could do this limning in this way."

In a letter dated New York, November 2nd, 1794, to his uncle Joseph Anthony of Philadelphia, Gilbert Stuart wrote "The object of my journey is only to secure a portrait of the President, and finish yours." The reference is unquestionably to the portrait commissioned by Samuel Vaughan of London, who was a friend of the President, and which Stuart painted from life in his studio at the Southeast corner of Fifth and Chestnut Streets, Philadelphia, in September, 1795. Rembrandt Peale who was painting Washington from life at the same time, wrote in 1859 after seeing the Vaughan portrait again, "It is the first original portrait painted by Stuart in 1795 at the same time that Washington sat to me."

The portrait was taken to London in the late fall of 1795 and there Thomas Halloway, the English engraver, made a plate from it which is dated Novr. 2d. 1796 and appeared in Lavater's *Physiognomy*, Vol. III, Part II, published in 1798. The lettering upon this plate, beside the name and the line giving the copyright date as above, reads "Engraved by T. Holloway from a picture painted by Mr. Stuart in 1795

in the possession of Samuel Vaughan Esqr." No other engraved portrait of Washington by Gilbert Stuart bears so early a date. The painter knew of this engraving and he lived for more than thirty years after its publication but never offered any criticism whatever of it, though he vigorously denounced an engraving of one of his later full-length portraits of Washington made in England by Heath and published in 1800.

Samuel Vaughan for whom Stuart painted from life this first portrait of Washington, which shows the right side of the face, was born in 1720 and died in England in 1802 and bequeathed it to William Vaughan, who was born in 1752 and died in 1850. Some time thereafter Joseph Harrison the Philadelphia financier and art collector secured the painting from the executors of William Vaughan's estate and brought it to America. For many years it hung in his private gallery on Rittenhouse Square in Philadelphia, and it was there that Rembrandt Peale renewed his acquaintance with the picture—which he made a copy of to illustrate his lectures on the portraits of Washington. This copy made by Peale, purchased at the public sale of Peale's pictures in 1862, now hangs in the gallery of portraits in the New York Public Library.

The Vaughan-Stuart-Washington was acquired by Mr. Thomas B. Clarke of New York at the sale of the pictures belonging to the Harrison estate after the death of Joseph Harrison's widow, in 1912. There are twelve other portraits, now undisputed, made by Gilbert Stuart from this original Vaughan picture, showing the right side of the President's face, all of which are about the same size, none in fact measuring more than thirty by twenty-five inches. The list is as follows, the names being those of the first and last known owners of the pictures:

- 1 Vaughan—Mr. Thomas B. Clarke, New York
- 2 Lee—Morris
- 3 Howard—Mrs. Willard Straight, New York
- 4 Tucker—Mrs. George L. Rives, New York
- 5 Sinclair—Hon. Andrew W. Mellon, Pittsburgh
- 6 Scott—Mr. Charles A. Munn, New York
- 7 Coleman—Mr. G. Dawson Coleman, Philadelphia
- 8 Hanson—Mr. Herbert L. Pratt, New York
- 9 Parker—Hart
- 10 Camperdown—Henry Clay Frick Collection, New York



- 11 Kitchen—Perry—Mr. Arthur Meeker, Chicago
- 12 Fisher—Mrs. George F. Tyler, Philadelphia
- 13 Gibbs—Channing—Metropolitan Museum of Art, New York

The first eight following the Vaughan picture in the list closely resemble it and like it have plain backgrounds. In the last four, curtains were added by Stuart in both red, green and drab colors in the backgrounds. All are like the original Vaughan picture in that they have white linen jabots. The coats are all black save in the Camperdown picture where instead it is brown.

*Fredric Fairchild Sherman*

## A QUATTROCENTO TOILET BOX IN THE LOUVRE

THE beautiful toilet box in the Charles Stein donation at the Louvre has naturally not escaped the attention of scholars. It is perhaps first mentioned by E. Molinier, *Histoire du Muhiier*, II, 63, and is duly recorded in Dr. Paul Schubring's catalogue of *Cassoni*,<sup>1</sup> under No. 46. But I believe this fine piece has never been published. So I take pleasure in presenting a reproduction to my fellow students of the early Renaissance.

This circular, covered box shows on the cover Lady Venus seated in majesty upon domed clouds and handing right and left an arrow and a bow to blindfolded cupids, each of which hovers on his individual small cloud. The cupids are well-grown small boys of ten or so, younger than the *Ephebi* which appear soon in Triumphs of Love on *Cassoni* fronts and birth-salvers. These cupids have the unusual feature of ribbons tied about each upper arm. The whole composition is an unconscious parody of many a Sienese Assumption of the Virgin.

The parallel holds also in the lower part. There the horizon bends down reciprocally to the curve of the cloud under Venus's feet, and in a flowery mead three votaries kneel. She at the left plays a lute. She at the right a tambourine. The hems of their garments crinkle after the fashion introduced into Gothic painting by Simone Martini. The

<sup>1</sup>Professor Schubring has unfortunately mixed in his notice information, gathered from the passage cited from Molinier, concerning several similar boxes. The suggestion that such boxes were presented from nurses rests on no objective foundation.

spotting and linear rhythm are charming, the execution patient and fine. Around the dish within a gilded torus runs the inscription:

CHI · VOLE · VIVERE · FELICE · GHVARDI · CHOSTEI  
CHEGLIE · SVGIETO · AMORE · EGLIALTRI · IDEI  
MCCCCXXI

Which may be Englished:—

“Let him who would live happy look to her  
To whom is subject Love and the other gods,”

1421.

The side of this box is even more remarkable than the cover. It has gilded handles of lacertine form most gracefully moulded, between a torus above and a guilloche below are alternating interlaces with lion's masks. On the body of the box, above a torus moulding, is a continuous motive of hounds chasing deer before a thicket silhouetted against gold. The whole box suggests comparisons with the finest Persian painted boxes and book covers. It is a hardy and positive type of decoration gaining its effectiveness from the rightness of the larger proportions, from the rigor of the line and the boldness and variety of the silhouette. There are few parallels for it in European art. The more famous toilette box in the Figdor Collection, Vienna (Schubring, No. 454, and Taf. CVIII.) is the only one I know of that approaches the Stein box, and the Figdor piece is distinctly more commonplace in design.

Happily this loveliest of vanity boxes (who wishes may, with Professor Schubring, regard it as a cake box) dates itself in 1421. It also locates itself, but less surely, in the arms of the Ranieri family (Molinier, *loc. cit.*) which are emblazoned on the side of the cover. This family is known to have flourished at the time in question at Perugia. It would be hazardous, however, to conclude that there were not Ranieri elsewhere in Italy. But the style of the decoration very well fits an Umbrian origin. The scene of Venus in majesty, as I have already hinted, suggests an influence, however remote and derivative, from the Assumptions of Pietro Lorenzetti. Again the whole look of the figures curiously and anachronistically forecasts the manner of Giovanni di Paolo and early Vecchietta. Possibly we have to do with similar influences producing like results a generation apart in different provinces. In Ottaviano Nelli of Gubbio we find a somewhat kindred adaptation of the Sienese *Trecento* manner, but he is not to be thought of as the designer of this box. The scene of the chase before a thicket recalls the Limbourg illustrators and their imitator, Grassi, of Lom-





QUATTROCENTO TOILET BOX  
*The Louvre, Paris*









AUGUSTUS SAINT-GAUDENS: MEDALLION PORTRAIT OF MRS. PARDESSUS  
*Property of Mrs. Herbert Ogden, New York*



bardy. We find such an imitation from French miniature painting in the frescoes of the early Sanseverini in the Baptistry at Urbino. In short while the stylistic evidence is none too conclusive, everything points to a painter of Umbria or the Marca. Siena remains a possibility, but an unlikelihood, the whole effect of the box being too Renaissance for Siena in 1421.

The box itself was evidently a gift to some maiden, who must have been indeed fair to spur an admirer to imagine so lovely an homage. Perhaps her devotion was to Diana—the scene of the deer hunt suggests it—and she had to be reminded of the greater cult of Diana's amorous sister. And if the lovely lady, as happens, was also dull, she need not even be at the intellectual pains of interpreting the symbol. She could not take off the pictured lid, balancing the graceful lacertine handles in her more delicate fingers, without reading the plain admonition:—

“Who would live happy, must look to her  
To whom is subject Love and the other gods.”

*Frank James Martin.*

#### A BAS-RELIEF BY SAINT-GAUDENS

THOSE who have read the volumes of reminiscences written so delightfully by Augustus Saint-Gaudens and his son will remember that, as a boy, the sculptor began his artistic training as an apprentice to a cameo cutter in New York. This man, Avet, was the first craftsman to cut stone cameos in America, and though he seems to have been a most disagreeable master, he taught his apprentice well the technique of that very exact and delicate art. When Saint-Gaudens left his master and sought employment elsewhere he was, at the age of sixteen, a competent workman and as such was accepted by Le Brethon, a maker of shell cameos.

In his later years this early training, often very mechanical and laborious, offering little opportunity for original expression or design, stood the sculptor in good stead for he was well acquainted with the difficulties of presenting three full dimensions in the slight planes of low relief, and with the importance of design and composition.

This branch of sculpture, the medallion portrait, probably the most

difficult of the many kinds of modeling, became a favorite one with the artist and, most modest as he usually was, he felt that in the making of portrait reliefs he was a past master.

In his tribute to Saint-Gaudens, Mr. Kenyon Cox in his volume entitled "Artist and Public" says, "Augustus Saint-Gaudens's mastery of low relief was primarily a matter of this power of design, but it was conditioned also upon two other qualities: knowledge of drawing and extreme sensitiveness to delicate modulation of surface." He goes on to say that drawing, as he uses the term, does not mean correct form and proportion, but drawing which suggests in two dimensions the appearance of objects of three. ". . . low relief standing between sculpture and drawing, is really more closely related to drawing than to sculpture—is really a kind of drawing and that is why so few sculptors succeed in it . . . it is the most difficult of any of the arts that deal with form alone . . . It exists, as all drawing does, by light and shade, but the shadows are not produced by the mere darkening of the surface—they are produced by the projections and recessions, by the inclination of the planes away from or toward the light . . . But as the light is produced by the actual forms which are yet quite unlike the true forms of nature it follows that the artist in relief can never imitate either the shape or the depth of the shadow he sees in Nature. His art becomes one of suggestions and equivalents." Having surmounted the difficulties of drawing, modeling, and design Mr. Cox feels that Saint-Gaudens was "the most complete master of relief since the fifteenth century."

The earliest of the portrait reliefs were made in New York about 1876 when John LaFarge praised them, and later in Paris in 1880 interest in this type of work was renewed by the great impression made on Saint-Gaudens by "The Man with a Hat" by the French sculptor Chapu. Saint-Gaudens continued to model portrait reliefs throughout his life, though the later ones were treated, as his son says, less freely than those of the circle of artists who were his friends in Paris.

In view of the emphasis and feeling of importance given by Saint-Gaudens to relief sculpture it is a pleasure to be able to announce the discovery of a bas-relief plaque made by our greatest American sculptor, which, up to this time, has escaped the notice of biographers and critics and which has never been listed in the complete record of his works prepared for the memorial exhibitions.

This plaque is a portrait of a Mrs. Pardessus of Brooklyn and was



made at about the time of her death in 1890. This was the period in which Saint-Gaudens was working on the Shaw memorial and the Adams monument, two of his very finest creations.

The Pardessus family were patrons of the sculptor's father, a shoemaker in New York, and Mr. Pardessus was interested in the son and urged the opportunity of study in Paris for the talented boy. Mrs. Ward, a daughter of the family, tells me that after Saint-Gaudens returned from Paris and was established in New York, her brother was with the sculptor and that when Saint-Gaudens was making the angels for the Morgan tomb in Hartford he used the photograph of Mrs. Pardessus for the face of the angel with the scroll.

The portrait of Mrs. Pardessus measures  $7\frac{3}{8}$  inches in diameter and is cast in plaster. The signature "St. Gaudens" is clearly legible and makes it all the more remarkable that the importance of the work had not been recognized and that it had hung for many years behind a door of a country house in Connecticut.

Saint-Gaudens was known to be interested in the subject of coloring plaster though his son, Mr. Homer Saint-Gaudens, in a letter to the writer, says that he never knew of his father's doing much with it. The portrait in question is colored, the background being of a delicate blue gray and the profile of the head standing out in contrast in a soft cream white. This makes more evident the likeness to a cameo.

The characterization of the face is very forcibly done—the sensitive modeling of the severe and stern mouth, the easier and less restrained handling of the planes about the eye and brow are contrasted with the evidently idealistic rendering of the soft masses of hair and the long curls which render less sharp the line of the neck. There is a certain serenity and force, a feeling of reserve and restraint that makes the head a classic. But whereas the Greek workers in relief of equally slight nuances, those workers of coins like Evaenetus, give us profiles of pure beauty, Saint-Gaudens, ever a student of Renaissance individualism as well as of classic idealism, has combined the two qualities and made a work of art equally beautiful and a portrait more interesting. This was a woman to whom the virtues were very real and whose determination made their acquisition certain.

The plaque is now in the possession of Mrs. Herbert Ogden of New York to whom the writer is indebted for the permission to publish it.

*Catharine W. Pisce.*

## JOHN SMIBERT'S PORTRAIT OF STEPHEN DELANCEY

STEPHEN DELANCEY, whose portrait by Smibert was shown at the Union League Club exhibition of February, 1922, was born in Caen, France, October 24, 1663, and emigrated to this country and settled in New York City in 1686. He married Anne, the second daughter of Stephanus van Cortlandt, January 23, 1700. He was prominent in public affairs, representing the fourth ward of the city as Alderman from 1691 to 1693 and was a member of the Assembly for over twenty years. While serving in the latter body he gave his entire salary during one session to purchase the first Town Clock erected in the city and later, with the aid of his partner he imported and presented to the city the first fire-engine that was brought to the Colonies. The Delancey house which is now the oldest building standing in New York was erected by him in 1700 upon a piece of land given to him by his father-in-law. He later built a larger house on Broadway just above Trinity Church which is no longer standing. The first house passed at Stephen Delancey's death to his youngest son, Col. Oliver de Lancey, the Brig.-Gen'l de Lancey of the Revolution. Retiring from a mercantile life Col. de Lancey sold it to Samuel Fraunces—who bought it to establish a tavern, which he called the Queen's Head in honor of the new Queen Charlotte. After relinquishing the property for a time he resumed possession of it in 1770 and kept it in the best style of the day till some time after the Revolution, and during all this period it was the headquarters for all societies, and clubs, being used for private and public dinners and social gatherings also. In the long room, originally Mrs. Delancey's drawing room, Washington bade farewell to the officers of his army. It is now preserved by the society of the Sons of the Revolution and styled, as of old, Fraunce's Tavern.

The present likeness of the elder Delancey by John Smibert, thirty by twenty-five inches, was painted in 1734 when the sitter was seventy-one and is one of the most imposing pieces of native portraiture of the earliest period. It presents a convincing counterfeit of a dominant personality. What it lacks in the way of evidence of technical skill is more than balanced by a masterful rendering of character.

John Smibert was one of the earliest of the American portrait-painters. His influence may be seen in the work of many of those who immediately followed him and it is thought that Copley may have re-





JOHN LEWIS KRIMMEL: THE ARTIST AND HIS FAMILY

*Exhibited at the Union League Club, New York City*



JOHN SMIBERT: STEPHEN DELANCEY

PAINTED IN 1734





ceived instruction in his studio. Born in Scotland in 1688, Smibert was first a common house painter. Later he worked for coach painters in London and afterward copying paintings for dealers until he succeeded in gaining admittance to an art academy. Leaving London he spent three years in Italy copying Raphael and other "old masters," and in 1728 came to America with the Rev. George Berkeley. A portrait of this Rev. George Berkeley with His Family by Smibert, signed and dated 1729, is preserved at Yale University. Smibert married here and left two children, one a son, Nathaniel (1734-1756) who became a portrait-painter and a portrait of John Lovell from his brush is now at Harvard University, Cambridge, Mass. John Smibert worked mostly in Providence, R. I., and Boston after 1728 and died in Boston in 1751.

### JOHN LEWIS KRIMMEL'S PORTRAIT GROUP OF HIMSELF AND FAMILY

JOHN Lewis Krimmel, whose portrait group of himself and family was shown at the Union League Club in March, 1922, was born in Edingen, in the Duchy of Wurtemberg, Germany, in 1787 and came to this country in 1810, settling in Philadelphia where he began his career as an artist by painting portraits of the master and mistress of the house where he boarded. His fellow-boarders, impressed by his ability, introduced other sitters and he soon found himself established in his profession and financially independent. He delighted in the painting of genre and his last work was a large composition in oil containing several hundred figures in miniature, representing an election scene in Philadelphia. As his family rapidly grew he was unable to meet the additional expenses with the proceeds of his pictures and became a teacher of drawing, but seems not to have succeeded in that capacity. He was drowned while still a young man.

The present group of the Artist and His Family, which measures twenty-nine and a half by twenty-five inches and was painted in Germantown about 1820, is a very interesting picture in many ways. It shows plainly the influence of the early German religious painters, a fine aptitude for catching the essential differences of feature and expression that distinguish individuals and a sensible understanding of the im-

portance of good design. The faces, draperies, dog in the foreground and every minute detail are painted with exquisite precision and really unusual technical skill—even the “grain” of the old wide board floor and of the wood in the artist’s table showing clearly. The hands of the various figures are masterly in drawing and so too is the hair, while the texture of the fabrics in the clothing is rendered with remarkable effect.

### TITIAN’S MAN WITH A FALCON

(PORTRAIT OF GIORGIO CORNARO)

*High on his hand Cornaro holds the bird,  
Unhooded, belled, impatient for its prey,  
Waiting the loosened jess, the master’s word  
For flight into the blue Italian day.*

*O free him not Cornaro! Feet and breast  
Hold close the little warrior of the sky.  
There on your fingers bid your tercel rest  
And calm again his fierce and questing eye.*

*Stir not, wild hunter, dreaming of the air,  
Still on your master’s hand remain and brood.  
You bring us from the faraway a fair  
And vanished age, a lost luxurious mood.*

*You bring us Venice on your folded wings,  
Proud falcon, symbol of the sport of kings.*

*Agnes Kendrick Gray*



A PORTRAIT OF MAJOR JOHN PITCAIRN AND A  
VIEW OF SOUTH BRIDGE, LEXINGTON, IN  
WATER-COLOR, BY PAUL REVERE

THE discovery of a water-color portrait of Major John Pitcairn by the famous American patriot Paul Revere is somewhat of an event in the history of native art. In the first place it is a unique item, there being no other portrait in this medium from the artist's hand. Furthermore it links together two notable personalities who figure largely in the early annals of our national history. The story of Paul Revere's "ride" needs no retelling. Pitcairn, who was a Major of Marines<sup>1</sup> in the British Service stationed at Boston just previous to the outbreak of hostilities, is reputed to have been the only English officer who dealt fairly with the inhabitants and he probably enjoyed therefore a certain degree of popularity with them<sup>2</sup> — which doubtless accounts for Revere having painted this portrait of him. He led the advance of the British into Lexington on the 19th of April, 1775, having received orders to secure both the North and South Bridges, and his horse was shot in two places during the attack.<sup>3</sup> To the end of his life he maintained that he gave no order for them to fire and even commanded them not to fire, while there is documentary evidence that he struck his staff or sword downward as a signal for them to forbear firing.

J. Baker, an American etcher who was working about 1830, designed and engraved a large view of the battle of Lexington, 11½ inches high by 17¾ inches wide, in which Pitcairn is depicted afoot and bare-headed leading the British troops, and in a companion view of the Battle of Bunker Hill of the same dimensions by the same artist he is seen again, this time wounded and supported by Lieutenant Pitcairn, his son.<sup>4</sup> The former plate antedates the later unquestionably, as on it Pitcairn is erroneously styled "Colonel," a mistake recognized and corrected on the latter, where he is correctly designated "Major," as in all other references to him both at Lexington, previous thereto and later. Brilliant

<sup>1</sup>In the English Army List of Officers for the Year 1775, Pitcairn is listed as a Major of the 14th Dragoons, commissioned 19th April, 1771.

<sup>2</sup>See S. A. Drake's *Historic Mansions and Highways around Boston*; Boston, 1899, page 359; also the essay by Mr. Charles Hudson on *The Character of Major John Pitcairn* in the *Proceedings of the Massachusetts Historical Society*, Vol. XVII, pages 315-326 and *Appleton's Encyclopedia*, New York, 1898; Vol. V, page 31.

<sup>3</sup>See *Account of the Proceedings of the American Colonists, since the Passing the Boston Port Bill* in the *Gentleman's Magazine*; London, June, 1775.

<sup>4</sup>See Letter of Henry Hulton, Esqr., Commissioner of his Majesty's Customs at Boston, dated June 20, 1775, in C. P. Emmons; *Sketches of Bunker Hill Battle*; Charlestown, (Mass.), 1846, pages 123-128.

colored copies of these Baker engravings, which are quite rare, are in the possession of the writer.

Paul Revere's portrait of Major Pitcairn, who was born in Scotland in 1722,<sup>5</sup> wounded in Charlestown, Mass., on his way to Bunker Hill<sup>4</sup> and died in Boston a few hours later on the same day, at the age of fifty-three, supposedly represents him as he appeared at the time. He was ordered to this country in 1774<sup>6</sup> and it must have been painted sometime thereafter. The likeness is probably in reality hardly more of a portrait than Revere's engraving of Col. Church is a portrait of that patriot. For the likeness of Church he copied an engraving of the English poet Churchill. The picture is on watermarked handmade paper such as was used at the time for printing, enclosed in a heavy double line border and mounted on a mat of old marbled paper such as was used at the period by binders for book covers. Pitcairn is represented in military costume, mounted upon a spirited white horse, facing to the right, drawn sword held aloft in the right hand. His coat is red with gold facings and buttons, waistcoat white and hat black, the black bow of the wig showing at the back of the head. As a portrait it is a really creditable work, revealing unmistakable evidence of individual character, whereas the figures in his engravings are crude almost to the point of caricature. The reproduction herewith is the exact size of the original, 6 inches high by 4 $\frac{3}{8}$  inches wide. It is inscribed outside the border at the left "Major John Pitcairn" and signed at the right "P. Revere del." Its provenience is interesting also, associating with it another name of prominence in the history of American arts and crafts, for its original owner was no other than Duncan Phyfe, the well-known cabinet maker of New York, born in 1768, who died in 1854. From him it was inherited by the late Duncan Phyfe, his grandson, whose effects were recently dispersed in that city.

Together with this portrait, there was a water-color View of South Bridge, Lexington, also by Paul Revere, that belonged to the old cabinet maker. It presumably presents a spot hallowed by memories of the battle, in which the South as well as the North Bridge figures, but less prominently. In reality it is without question a copy from a print

<sup>5</sup>Major John Pitcairn was the son of the Rev. David Pitcairn of Dysart, Fife, and Katherine, daughter of William Hamilton of Wishaw. He was born at Dysart in 1722 and married Elizabeth, daughter of Robert Dalrymple of Arnsfield, Dumfriesshire and Dreghorn Castle, Mid-Lothian. He had five sons, <sup>1</sup>Dr. David, <sup>2</sup>Col. Thomas, <sup>3</sup>Robert, who went to sea, and gave the name to Pitcairn Island, <sup>4</sup>Alexander, barrister, and <sup>5</sup>William, and four daughters. See Constance Pitcairn's *The History of the Fife Pitcairns*. 1905.

<sup>6</sup>See Charles Hudson's essay on *The Character of Major John Pitcairn* in the *Proceedings of the Massachusetts Historical Society*; Vol. XVII, pages 315-326.





PAUL REVERE: MAJOR JOHN PITCAIRN







PAUL REVERE: SOUTH BRIDGE, LEXINGTON

*Collection of Mr. Luke Vincent Lockwood, New York*



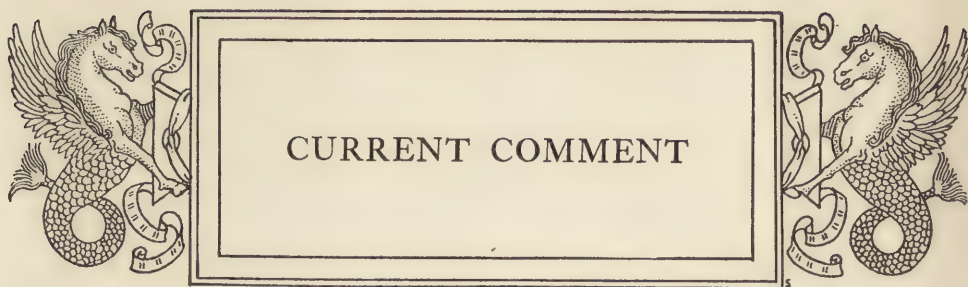


of another bridge. The structure at Lexington was a wooden, not a stone affair. It may be noted that the tower and buildings as well as the landscape suggest a foreign view. The stone bridge is seen in the middle distance slightly to the right, a tower surmounted by a weather-vane to the left of it and still farther to the left, beyond a large tree whose foliage fills the upper left of the scene, a large stone building with a curious blue roof. In the foreground a British soldier in uniform is seated idly fishing in the placid waters of the river. To the right of the bridge is a small stone house and on the grassy slopes of the shore many trees. The red coat of the fisherman forms an admirable foil for the blue of the roof. The drawing is characteristically crude in details but the general effect is decidedly charming. In this water-color there are evidences of the outline of the picture having been first drawn in pencil. It is inscribed at the left "South Bridge, Lexington" and signed at the right "P. Revere, del." The signatures on both works, which can be faintly seen in the reproduction, are lettered as in his engravings.

The coloring of these water-colors is fresh and brilliant after almost a century and a half, and save for some discoloration in the paper of the View, they are in a practically perfect state of preservation.

Duncan Phyfe, who originally owned them, was fifty years old at the time of Revere's death in 1818, was successfully established in business in New York in 1795 or thereabouts, and it is quite possible that he secured them direct from the artist or through the courtesy of some mutual friend. At any rate the fact that Phyfe and Revere were contemporaries adds considerably to the interest of the pictures. The diagonal lines of the shading are characteristic of engraver's drawing and closely approximate Revere's manner in his engraving. In the portrait the eye is characteristic of his manner in drawing. The internal evidences, stylistic and chirographic and the material evidence, in the matter of the paper on which they are painted, is conclusive proof of their authenticity, while the provenience is happily complete and convincing.

*Tudor Fairchild Sherman*



#### THE LATE DIRECTOR OF THE PRADO MUSEUM

A serious loss to art has recently occurred in the sudden death of Señor Don Aureliano de Beruete, Director of the Prado Museum at Madrid. Señor de Beruete was the son of a famous collector and critic who was (and still is) considered the greatest authority on Velasquez, and was himself a well-known writer, especially on subjects connected with Spanish art. He had taken a leading part in organizing the exhibition of Spanish art recently held at Burlington House, London, and had come over for the hanging. Mr. Selwyn Brinton, to whom Señor de Beruete had entrusted the publication in English of his work on Goya, has now finished it, and the book, entitled "Goya as a Portrait Painter," with fifty-eight collotype plates, will shortly be published by Messrs. Constable. Señor de Beruete y Moret was still a comparatively young man when he died in the midst of his career.

#### THE POTTER PALMER COLLECTION

The paintings from the estate of the late Potter Palmer of Chicago shown by Mr. Howard Young during October, constituted such a gathering of notable canvases as would give distinction to any gallery. The three Inness's, two of them late examples, were all of the finest quality and the works of the French artists, Diaz, Monet, Cazin and Corot of superlative merit, if not of large size. The "Spring Morning" by Daubigny was as good as anything from his brush we have come upon in a number of years, while the small water-colors by Bastien Le Page and Mauve were of unusual charm. The "Aztec Sculptor" of de Forest Brush is one of the best of his Indian pictures.

#### DUNCAN PHYFE'S FURNITURE

The exhibition of the furniture of Duncan Phyfe at the Metropolitan Museum of Art is exhaustive and complete, showing examples of practically all the known pieces he produced, tables, beds, dressing stands, chairs, sofas, window seats and the like. There is a sofa with feet that plainly derive from the cornucopia motif so popular in the early nineteenth century, while many of the pieces show the lion foot and lyre motives more characteristic of Phyfe's work. A particularly interesting and unusual piece is a game table with right hand drawers for counters, cards, etc., backgammon-board beneath the top, which is removable, and a chess-board that fits in place of the top. Phyfe was the last of the real artists among American cabinet makers. His work justifies his reputation.









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PUBLISHED BY FREDERIC FAIRCHILD SHERMAN  
105 Middle Street Portland, Maine and  
8 West 47th Street New York City New York

ENGLISH AGENTS: Messrs. Bromhead, Cutts & Co., Ltd.  
18 Cork Street Burlington Gardens London, W. I.

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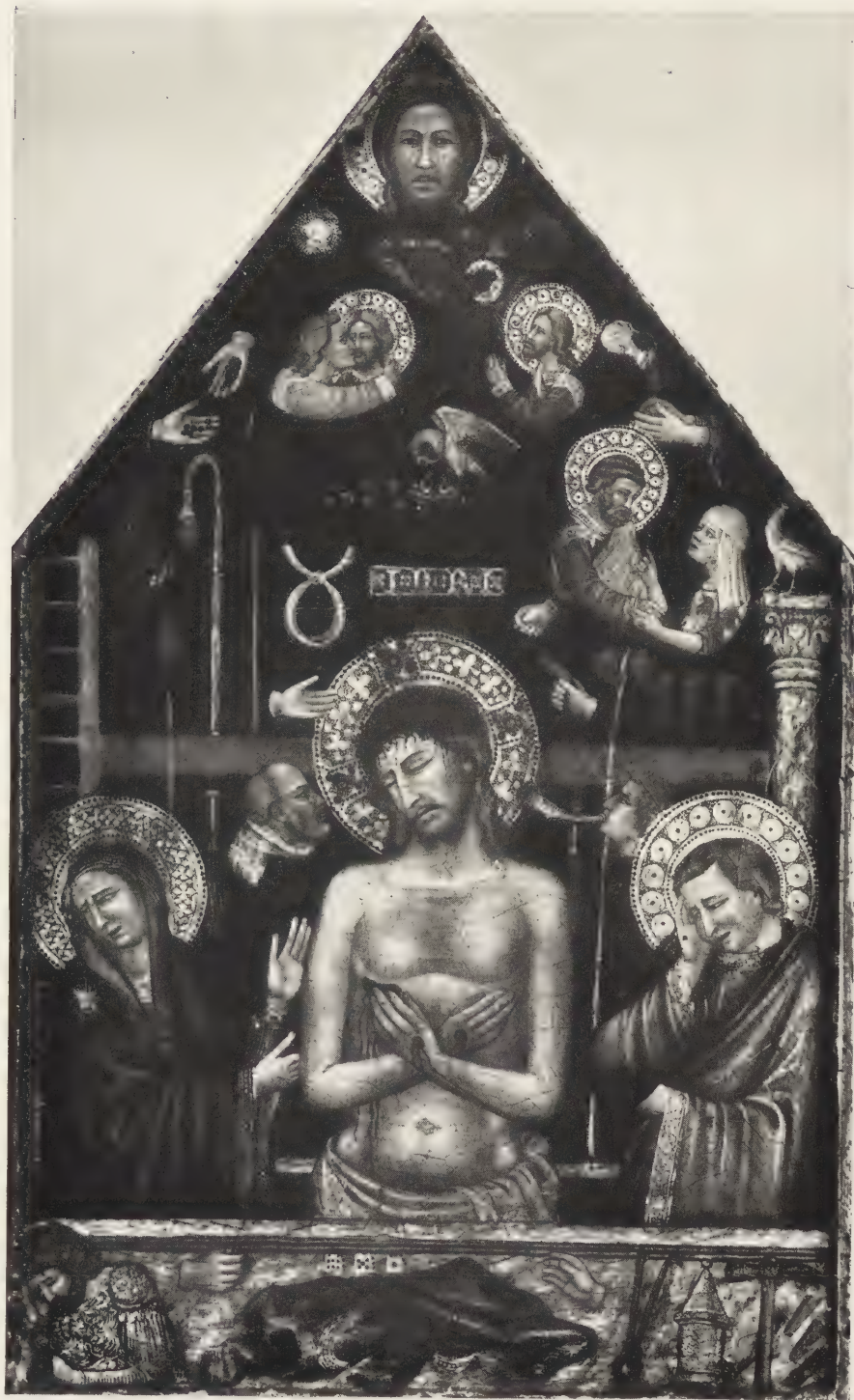


FIG. 1. ROBERTO ODERISI: PIETA  
*Collection of Mr. Grenville L. Winthrop, New York*



ART IN AMERICA *AND ELSEWHERE*  
AN ILLUSTRATED BI-MONTHLY MAGAZINE  
VOLUME XI . NUMBER II . FEBRUARY 1923



A PANEL BY ROBERTO ODERISI



R. Grenville L. Winthrop of New York has recently acquired a small picture measuring about 50 by 35 cm., in which is represented what is vaguely called the "*Pietà*" (fig. 1). The composition, however, comprises the entire Story of the Passion, and is elaborated in a way that is a joy to any student of Christian iconography. It is at the same time a picture of more

than ordinary artistic merit, and as it happens besides to be no mere repetition of the almost too well known Florentine or Sienese way of treating the subject, but something standing quite by itself, I invite the reader, to follow me first in a brief consideration of the subject, its treatment and its artistic value, and then into the question of its authorship.

The subject begins at the top with the Sacred Face, itself an object of worship in the Middle Ages, having its central shrine, for Latin Christendom at least, at Lucca with its *Volto Santo*, to which pilgrims were drawn from every part of the Western world. Then come the

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Sun and the Moon, which, be it noted, play a part in Crucifixions only. Yet here, directly below, on the left, appear in the first place two open palms, one in the pose of giving and the other of receiving. This is a reminder rather than a representation of the scene between the High Priest and Judas. Next to this comes an abbreviated but adequate representation of the Betrayal, followed, instead of preceded, as the order of events requires, by the Agony in the Garden. Finally, a pitcher pouring water over a pair of hands commemorates Pilate's act.

The Sun and the Moon occur only in Crucifixions, and to the same subject belongs the Pelican feeding its young with its own flesh and blood that we find here in the course below, an allegory which takes its consecrated place on top of the Holy Rood over the short bar with the incriminating letters INRI. Instead of proceeding with the Crucifixion, we turn back once more to symbols, references and yet another representation of moments preceding the Consummation. Thus, under the reference to Pilate occurs the scene between Peter and the servant while the cock crows. The rest of that course and the one below are filled with reminders of the Mocking, hands making signs of contempt, a youth blowing a horn, a citizen spitting: and then the Instruments of the Passion, the ladder, the lance, the lantern, the torch, the sponge, the rod, the rope, the scourge and the nails, arranged, as we shall see later, not as the events but as symmetry dictated. Between the ladder and the lantern, we discover the ear of Malchus that, during the Betrayal, St. Peter cut off with a sword.

Between the youth with a horn and the jeering citizen appears not the suffering and patient head of Jesus in the Pretorium, nor that of the Agony on the Cross, but the one of the Saviour, serene and sublime in death, erect in his tomb between the grief-stricken figures of His Mother and His Beloved Disciple.

Finally, in front of the sarcophagus, we see the sleeping guard, the seamless robe and the dice that were thrown for its possession, the nails, the pincers, the hammer and the ointment box — so many references to the Descent from the Cross.

The composition that seemed to begin as a Crucifixion ends by avoiding the Agony on the Cross almost as carefully as the early Christians did, and the Cross itself scarcely appears, for the figure of Our Lord nearly hides the vertical beam, while the horizontal bar might seem to serve some decorative end, as, for instance, to connect the column and the ladder.



We shall soon see that merely artistic intentions played a part in the weaving of the pattern. As an illustration, however, it was inspired by the late Mediaeval craving for complicated allegory, the hanker for the rebus and the delight in pious double meanings. Here is our Redeemer in His tomb between His Mother and the Beloved Disciple, appealing to our pity, not to our fear, as did the composition whose place it took when Christianity grew more sentimental and tender, the *Deesis* — Christ as Judge between His Mother and the supplicating Baptist. Look further. It is at the same time a Crucifixion, having a twofold intention such as we find in the masterpiece of Pacher at Munich, where the Evangelists are also the Church Fathers. Then there are the references to and the symbols of the Passion. It is probable that even the Mediaeval spectator was dimly aware, as he contemplated this picture, of three stages of realization. In the *Pietà* it is complete; in the Crucifixion, shadow-like and allegorical; and in the rest, pictographic and mnemonic. Only the Mediaeval person is more likely to have worshipped than to have contemplated this work, treating it perhaps as a fetish, just as the humbler folk in Catholic countries still treat the images in their churches.

The painter had to furnish the painted illustration, the fetish if you will, that was ordered of him, but he submitted the materials to the guiding principles of his art. Look at the arrangement. The elements are placed, as we have seen, regardless at times of chronological order, in a way to adjust and balance their masses into the most agreeable rhythms. The framework furnished by the powerful horizontals of the sarcophagus and cross-beam and the verticals of the column and the ladder, produces a convincing sense of fact and contributes no little to the greater realization of the three figures constituting the *Pietà* that are thus enframed.

And the realization is carried through not merely in these principal figures but even in the pictographic and mnemonic parts. Take, as instances of the first, the dialogue between Peter and the servant-maid, or the exquisite scene of the Pelican feeding its young. It would be hard, within the formula, to improve upon these groups either as action or as modelling or as colour. And even when the record becomes merely mnemonic, as are the hands of Judas with the High Priest and of Pilate, or as the mocking mob, or the Instruments of the Passion — all these are as beautifully painted as in any masterpiece of the period.



A word now about the colour: it is not the ivory tone shading off to chalky white or golden yellow of the late Florentine Trecentisti, or turning to brass, as among their Sienese contemporaries, but ruddy, russet, almost purple. The pigment, moreover, is enamel-like in the way it is put on, and you need not fear that it will fade before your eyes.<sup>1</sup>

The work of no mean artist! Who was he?

He was no other than the author of the *Incoronata* frescoes at Naples.

Sadly neglected, and even more sadly patched and made over, difficult to see on the vaulting of a dark organ-loft, these paintings, nevertheless, are among the most memorable ever produced by the Mediaeval mind. Seldom has its spirit found completer utterance. Here are represented the Church Triumphant and the Seven Sacraments, and from them breathes the happiest confidence in God's forgiveness, mercy and loving kindness. Child-like they are, perhaps childish, but endlessly comforting, fortifying, gladdening.<sup>2</sup>

These frescoes have been ascribed to Simone Martini by some, and to Giotto by others, or to close followers of either one or the other. As a matter of fact their painter has so completely assimilated the style of both, that a hasty critic, struck by the resemblances to Giotto, would easily be blinded to the likenesses to Simone, and *vice versa*.

The artist must at any rate have been a Neapolitan, for, except at Assisi, which need scarcely be considered in this connection, it was at Naples only that he could have come so evenly under the influence of the two great Tuscans. And besides, he is heartier, jollier, and, if I may venture to say so, more pagan than a Central Italian could be. His name can be ascertained for it comes on a large panel of exactly the same style, representing the Crucifixion (fig. 2), which is to be seen in the Church of San Francesco at Eboli.<sup>3</sup> It was Roberto Oderisi.

The resemblances between Mr. Winthrop's panel, on the one hand, and the Naples frescoes and the Eboli Crucifixion, on the other, are

<sup>1</sup>This is in many ways closer to an Egyptian stela of the Early Empire than to any other form of art. There, too, you have, along with ordinary representations, pictographic abbreviations and mnemonic signs drawn and modelled to perfection, and, as here, arranged with an eye to symmetry and harmony rather than to legibility, although they are only what we know as hieroglyphs. Naturally, the resemblance would be more striking still if these stelae had preserved their original colouring.

<sup>2</sup>They are reproduced along with other frescoes by the same hand on the walls of the same chapel, in Rolfs' *Geschichte der Malerei Neapels*, Plates 17-26, and in Venturi's *Storia*, V. figures 521-28.

<sup>3</sup>All but accepted by Cavalcasselle, it was affirmed in a short article I published in the *Reperitorium für Kunstwissenschaft* for 1920, pp. 448-450, where the signed Crucifixion is reproduced. Rolfs, who also reproduces the same picture, accepts the attribution of the *Incoronata* frescoes to Oderisi as a matter of course. Indeed, I cannot conceive how the identity of hand can be questioned by any student who has carefully studied the Eboli panel in the original. How many have?



FIG. 2. ROBERTO ODERISI: THE CRUCIFIXION  
*Church of S. Francesco, Eboli*



FIG. 3. ROBERTO ODERISI: ST. CATHERINE  
*Fresco in the Church of the Holy Trinity, Venosa*





so striking, whether you take composition, or types, or details, or spirit, that even in reproductions one cannot fail to perceive them. As instances I may cite the likeness of the Sacred Face in the first to the Head of Christ in the fresco representing the Triumph of the Church; of the impertinent serving-maid to the man on our extreme left in the Sacrament of Baptism; or of the Blessed Virgin to the woman seen at the head of the dying man in the Sacrament of Extreme Unction. The Pelicans are identical in our panel and in the Eboli Crucifixion, as are (to minutest details, often so revealing) the lettering above the crosses and the stamped ornament on the halos of Our Lord.

If Mr. Winthrop's *Pietà* is by Oderisi, as I am sure it is, it expands our acquaintance with the artist. It does not merely repeat the already known, as all but the greatest Sienese masters of the fourteenth and, still more, of the fifteenth centuries, so tediously tended to do. It helps to link together the Incoronata frescoes and the Eboli Crucifixion, and finally it betrays an influence in the education of the master which the works hitherto known did not lead us to suspect, namely of the Cavallini frescoes at San Maria Donna Regina. The clearest traces of this influence are the sleeping guard and the St. Peter.

Rolfs makes it seem likely that the Incoronata frescoes were painted about 1360, and our small panel, with its reminders of Cavallini that have disappeared from the other works, must be of slightly earlier date, while the Crucifixion, somewhat stale and facile, is probably considerably later.

Oderisi was still active in 1382 (Rolfs, p. 62, note). It is not likely that seventy-four years earlier he enjoyed personal contact with Cavallini, or even that, sixty-five years earlier, he was old enough to be apprenticed to Simone. On the other hand, Giotto was in Naples but fifty years previously and easily could have been the master of Oderisi. But Oderisi's works do not exactly lead to such a conclusion. If their author had been a personal follower of the great Florentine, he surely would have been completely dominated by him, and his paintings would not betray so much of Simone's influence, nor hark back to Cavallini. Internal evidence would seem rather to suggest that Oderisi must have learnt his rudiments from a follower of the Roman artist, and then formed his own style in the assiduous study of the works left behind at Naples by both Simone and Giotto. For then, no doubt as always, the accessible works of recent great masters were the real school for artists.



Mr. Winthrop's *Pietà* has enabled us to enlarge our idea of Oderisi, and we now can say that he was the nearest approach to a great master that Naples saw before the seventeenth century. There is also a piece of evidence that his fame reached to a fair distance beyond his own home. It is in the shape of a fresco in the romantic church of the Holy Trinity near Venosa — and Venosa in the time-space of the fourteenth century was quite adventurously remote.

This fresco (fig. 3), as the reproduction will show, portrays, above a rather summary treatment of the *Pietà*, a beautiful great lady, some such an one as the young Boccaccio had worshipped at the Court of Naples. Here she is represented as St. Catherine, in all the noble elegance and queenly magnificence of the Age of Chivalry. She reminds us of Ambrogio Lorenzetti's gracious ladies in his famous Allegory in the town hall of Siena, although nothing is more unlikely than that the two painters met, or even knew of each other's existence. But through the art of both the same sap was flowing.

It is plain to those who have well in mind the Incoronata frescoes, including the Finding of Moses, as well as the Eboli Crucifixion and Mr. Winthrop's panel, that this St. Catherine is also by the hand of Roberto Oderisi.

B. Berenson

#### FRENCH MEDIAEVAL SCULPTURE IN THE MORTIMER SCHIFF COLLECTION

THE seven pieces of French mediaeval sculpture in the Mortimer Schiff Collection in New York which we discuss in these pages range from the fourteenth to the end of the fifteenth century. Except for a beautiful group in ivory of French origin of the early thirteenth century, which we are not going to study here, there is no example of sculpture in the collection prior to the fourteenth century. This is not astonishing when we consider that only here and there do we find examples of sculpture from the thirteenth century in museums and private collections and most of the time they are fragments of some destroyed or reconstructed monument. Examples of sculpture from the



FIG. 1. VIRGIN AND CHILD  
MIDDLE OF FOURTEENTH CENTURY

FIG. 2. VIRGIN AND CHILD  
SECOND HALF OF FOURTEENTH CENTURY

*Collection of Mr. Mortimer L. Schiff, New York*







FIG. 5. ST. DAUNANUS  
SCHOOL OF TOURNAINE  
LAST QUARTER OF FIFTEENTH CENTURY

FIG. 3. A BISHOP  
SCHOOL OF VOSGES

Collection of Mr. Mortimer L. Schiff, New York

FIG. 6. ST. COSMAS  
SCHOOL OF TOURNAINE  
LAST QUARTER OF FIFTEENTH CENTURY





twelfth century are more frequent and beginning from the fourteenth century down, individual pieces, even of great artistic achievement, can be seen in various museums and private collections. The absence of examples extant from the thirteenth century workmanship in France is due to the fact that sculpture was then a part of architecture to which it belonged. At no time in the history of art were the two branches of art so intimately united. The sculptor at that time had a distinct idea of the destination of his work and knowing where his work was to be placed he could keep in mind the architecture while he was working. Sculpture was then subordinate to architecture which it completed and beautified. This is the reason why, in spite of the hundreds of statues decorating each great Cathedral in France, there are so few outside of the Churches. It was a time of profound religious feeling and great theological thought where every effort was directed toward the erecting of Cathedrals for which nothing was too costly or beautiful enough. All branches of art were then united to form one great and beautiful thing and it is with just cause that the thirteenth century in France was called the century of great Cathedrals.

In the fourteenth century the thing gradually changes, more luxury is needed in private life. Private palaces begin to be erected and the seigneurs as well as the enriched bourgeois try to imitate the royal court in their tendency toward the embellishment of their habitations. And as for the artists, while in the thirteenth century they worked together collectively and anonymously to beautify the Cathedral, in the fourteenth century they begin to work for various individuals. Private chapels are being erected and for these chapels are made sculptures which are not any more the monumental masterpieces of the Cathedrals of the thirteenth century; but if they have lost their monumental qualities, they, on the other hand, have a charm of their own.

The earliest example in the collection we are concerned with here, and most probably executed for a private chapel, is the figure of the standing Virgin (Fig. 1) from about the middle of the fourteenth century. She is seen in a closely fitting gown falling in harmonious folds and showing the characteristic deep hatchings of the mediaeval workmanship. A mantle covers her head and shoulders and is draped over her arms and in front. Her thick curly hair is parted in the middle and on her head is a jewelled crown. She is holding on her left arm the naked Infant Jesus, the lower part of His body covered with a dra-



perty. He is caressing the Virgin's chin with His right hand, while in His left He holds a globe. A broken scepter is in the right hand of the Virgin.

This group is a characteristic example of French workmanship of the fourteenth century in France. The Virgin is not any more the hieratic Madonna of the Romanesque period; neither has she anything more to do with the type, for example, of the "Mère Dieu" from the Amiens Cathedral,—full of dignity and spiritual detachment. She also differs from the "great Lady Virgin" of the Cathedrals of Paris (Northern Portal), Reims (Central Doorway) and Amiens (The Golden Virgin). Her attitude is still of great simplicity, the garments fall gracefully and logically. The date of the execution of the group is indicated first by the way in which the Virgin's mantle is drawn across her body and draped over her arms; secondly by the way in which the upper part of the Child's body rests uncovered, which does not occur before about the middle of the fourteenth century, and thirdly by the somewhat melancholic expression of the Virgin's face as if in premonition of the cruel destiny awaiting the Infant whom she is holding.

There is a large number of Virgins of about the same period, belonging to the same group. Among them is the Virgin in the Louvre coming from Citeaux (Vitry et Brière: Documents du moyen âge pl. 95, fig. 28); another one also in the Louvre coming from the Timbal Collection (Ibid. pl. 94, fig. 5) one from the Boy Collection (Catalogue illustré de l'exposition retrospective à Paris en 1900, p. 147, No. 3043); a group from the Benoit Oppenheim Collection in Berlin (Catalogue pl. 36, fig. 74); a group in the Metropolitan Museum coming from the Mannheim Collection (Catalogue de la Collection Mannheim 1898, No. 32), etc.

Of a somewhat later period, the second half of the fourteenth century, is the seated Virgin and Child in marble (Fig. 2). The Virgin, wearing a full mantle covering her shoulders and draped in front over her gown, is seated on a low chair. Her face is round and full, her nose short, her lips thin, her forehead large. Her curly hair is parted in the middle and on it is a veil. She is holding a closed book with her right hand over her right knee, and with her left she is supporting the Infant Jesus dressed in a long loose gown and leaning against the Virgin in a standing position. His face is as round and full as that of the Virgin, the hair curly, the ears large. He is looking up at His Mother, who is looking down at Him with an earnest expression.

At first sight the group seems to be of Italian rather than French origin. A closer examination, however, shows that the type of the Virgin with her large somewhat flattened face, the peasant-looking Infant turning His head toward the Virgin with an expression of intelligence and tenderness, are purely French. It comes from the region of the Vosges of which the facial expression of the Virgin is a characteristic example.

There is in the "Musée de Sculpture Comparée" in the Trocadero in Paris a cast of unknown provenance, donated by Mr. Hug, and representing the Virgin and Child, which is very closely related to our group and which may have been made by the same artist. It is also interesting to compare it with a group in ivory from the Aynard Collection (Catalogue 1913, p. 140, No. 175).

A more typical example of the School of Vosges is the seated figure of a bishop (fig. 3) from the late fourteenth or early fifteenth century, possibly representing Saint Martial. He is seated on a cushion, on a dais decorated with rosettes. A mantle is draped over his long gown and rochet. In his left hand is a long staff while with his right hand he is giving the benediction. His face is round, his beard short; his hair, thick and curly, is parted in the middle and arranged over his forehead and ears. On his head is the bishop's mitre.

This statue originally coming from Neufchâteau in the region of the Vosges, formed part of the Molinier Collection in Paris. It is a most characteristic example of work from the School of the Vosges in which French and German elements are associated together. The type of the bishop, with his flattened face, the way in which his hair is arranged and the mantle draped over the upper part of his body, are characteristic of this school. In comparing it with other statues of the same type, we find a similarly represented figure of a bishop in the Schnutgen Collection (Dr. Fritz Witte: *Die Skulpturen der Sammlung Schnutgen* pl. 71, No. 1), given to the School of Cologne but possibly of French origin, and another in the National Museum in Munich reproduced in the "Katalog der Bayerischen National Museums," vol. VI, pl. V, No. 466.

Of a different school and of a different type is a charming statue in stone representing Saint Michael killing the dragon (Fig. 4), from the second half of the fifteenth century. He is standing on a low base trampling the dragon under his feet and wearing a long gown gathered around the waist line. A jewelled border with a meaningless inscrip-



tion is around his arms on the upper part of his sleeves and along his bare legs which are exposed owing to the splits at the sides of the lower part of the gown. Around his neck is a turned-over loose collar and around his wrists are turned-over cuffs. His hair is thick and curly and his youthful face with almond shaped eyes and delicate features is slightly bent forward as he looks down at the dragon whom he is about to kill with the sword held high in his right hand, while in his left is a shield.

This group, full of infinite charm, comes from the Church of Villenauxe in the department of Aube in the vicinity of Nogent sur Seine. It is an interesting example of purely French traditions in sculpture without any outside influence. The type is eminently French such as has been best preserved in the region of Ile de France and around Reims. The region of Champagne seems the most probable as origin for the execution of the statue in which the idealistic conceptions in art prevail. Owing to this idealistic conception in its execution, the statue at first sight seems of an earlier period. Small details, however, such as the passementerie border with its meaningless inscription, the splits at the sides of his gown, the way in which his collar and cuffs are arranged, the way also in which his hair is modelled, put it at a period not earlier than the second half of the fifteenth century.

A different conception is shown in the two statues in painted stone representing Saint Cosmas and Saint Damianus (figs. 5 and 6) of a slightly later period,—the last quarter of the fifteenth century. The Arabian doctors who lived in the fourth century and who had devoted their lives to the care of sufferers of every rank without taking a fee, are represented here in costumes worn by civilians in France in the second half of the fifteenth century. At that time the cult of the Saints in France was not only of the greatest, but they also then seem to have taken actual part in the life of the people, protecting them and adopting their fashions in costume. The images of Saints and stories relating to their lives were then not only represented in churches but they could also be seen everywhere. They were sculptured in stone or wood at the gates of villages where they were supposed to defend the city against the enemy.<sup>1</sup> They were in private chapels and houses and their miracles were often gloriously illustrated in stone, wood, tapestries, and illuminated manuscripts.

The Saints we are concerned with here are characteristic examples

<sup>1</sup>Emile Male: *L'art religieux a la fin du moyen âge*, p. 157-158.



FIG. 4. ST. MICHAEL KILLING THE DRAGON  
SECOND HALF OF FIFTEENTH CENTURY



FIG. 7. ST. CRESPIN  
LATE FIFTEENTH CENTURY

*Collection of Mr. Mortimer L. Schiff, New York*





of the way in which they were generally represented at that time in France. They are standing on low bases and wear over blue gowns long plaited overdresses in red with blue hoods. On their thick hair, cut short around the head, are soft hats. One of the Saints is holding an ointment box in his left hand while blessing with his right; the other holds gloves in his left hand while pointing upward with the forefinger of his right.

As much as the figure of St. George previously described has been idealized, so much are the figures of Saint Cosmas and Saint Damianus realistically represented. In conception they stand very near the Saint Cosmas and Saint Damianus from the Book of Hours of Anne of Brittany, illustrated by Jean Bourdichon. There they are portrayed as two doctors of the University of Paris and as Emile Male observes: ". . . They are represented as two hard workers, already marked by life, but entirely devoted to their profession, looking somewhat rough but kind and whom one approaches without fear."<sup>2</sup> The same remark could be applied to the two saints from the Schiff Collection. They are kind looking and dressed simply in long robes showing deep vertical hatchings, and they bear a close relationship in regard to attitude, costume and expression to Saint Cosmas and Saint Damianus from the Book of Hours of Anne of Brittany.

The latter was, as we said, made by Jean Bourdichon and belongs to the School of Touraine. Our statues are said to come from the Church de la Madeleine in Troyes owing to which they ought to be classed among the products of the School of Troyes. However the type and the way in which they are portrayed would rather point to the School of Touraine, to which also belongs the Book of Hours mentioned above. To the same school of Touraine belong two other statues of Saint Cosmas and Saint Damianus of a more idealized type and represented much younger. They are in the Musée de la Société archéologique de Tours coming from the priory of Saint Come.<sup>3</sup> One of them, St. Cosmas, holds an ointment box in his right hand and in his left are what would resemble gloves, as in our statue.<sup>4</sup>

The last piece of sculpture we are going to deal with in these pages is a statuette in stone of the late fifteenth century representing Saint

<sup>2</sup>Emile Male: *L'art religieux a la fin du moyen âge*, p. 160, where also the Saints are reproduced. A colored reproduction can be found in L'Abbé Delaunay: *Le livre d'Heures de la Reine Anne de Bretagne*, vol. II, pl. 348.

<sup>3</sup>See Vitry: *Michel Colombe et la sculpture française de son temps*, p. 326.

<sup>4</sup>According to Cahier (*Caractéristique des Saints*, p. 445), gloves carried by Saints, especially in the left hand, were a sign of nobility.



Crespin (Fig. 7). He is seated on a bench standing on a sloping base. An apron is fastened over a loose gown gathered around the neck and the waistline. On his thick and curly hair is a soft hat with a turned up rim and on his feet are shoes with large tops. He is repairing a shoe which he holds with his left hand on his knees, while with his right he holds an instrument with which he is working.

The type of the Saint is typically French and as for his expression, attitude and bearing, they are of exquisite charm. He personifies perfectly the saintly devotion with which he worked for the poor without accepting any fee.<sup>5</sup> The costume, the way in which his hair is arranged, the soft hat and the shoes with their wide tops, place the statuette at the end of the period of Charles VIII. It is another charming example of the popularity of Saints in France at that time when all guilds and corporations had their own particular Saint whom they venerated and under whose protection they placed their establishments. As for Saint Crespin, he generally was selected to protect the shoemakers' guilds all over France and Germany. The statuette which is 13½ inches high comes from the Sanvageot Collection in Paris and is said to have been formerly in a Church in Amiens.

Thus we come to the end of this article of which the chief interest was to bring together different pieces of sculpture of various tendencies and inspiration and, though all of French origin, belonging to different schools in France.

*Stella Rubinstein*

## EUGENE DELACROIX, ROMANTIC PAINTER

SEEN through comparative poverty and a recognition which even today is limited and partial, the life of Eugene Delacroix<sup>1</sup> appears quite uniform, simple and colorless. It contains only two journeys of short duration though very rich in results — it is characterized by no sensational love affairs, by none of the theatrical gestures in which his contemporaries indulged, by nothing showy.

*Translation by Miss Catherine Beach Ely*

<sup>5</sup>According to the legend Saint Crespin and Saint Crispianus were two Holy Brothers who preached the Gospel in France. They were shoemakers by trade and being supplied with leather by angels, they made shoes for the poor without fee. They are Patron Saints of Soissons, having been beheaded there after they had been denounced as Christians and had suffered many tortures.

<sup>1</sup>Born at Charenton — Saint Maurice (near Paris) the 27th of April, 1798, died the 13th of August, 1863.

The life story of this painter is identical with his work which begins for us in 1822 when he exhibited at the salon his *Dante's Bark*. This picture which marked the birth of romanticism in French plastic art suddenly revealed Delacroix as an exceptional personality, a rare painter, a master of plastic form, gifted with most unusual dramatic feeling and with a technique which in spite of its sweeping novelty was yet unerring and finished. This canvas praised by some, disparaged by others<sup>2</sup> — appeals to us by a grandiose yet original and daring composition, by a complete mastery in the arrangement of groups, planes and surfaces, by a perfect understanding of values, by a vivid, full and supple line which, without emphasizing form by too heavy and sharp an outline, melts into the painted surface in a euphony of delicious yet restrained color.

Undeniably, as regards color, Delacroix' first manner is not entirely free from defects. In that period his palette is noticeably somewhat confused: the tones are a bit muddy owing to unfortunate sooty combinations whose murkiness is due to an exaggerated use of black ochre.

Beginning with his second picture *The Massacre of Chios* Delacroix abandons these doubtful color combinations and these brown "sauces." It would seem that this picture was painted at the outset according to his first method and repainted the second time under a new conception of color. He saw just at that time Constable's painting; and the luminosity, the ethereal transparency of this painting started him on the right road. Accordingly he immediately changed his process, giving to color the same purity, the same splendor which he had just been admiring in the foreign painter.

But the contribution of the Anglo-Saxon genius to Delacroix' evolution and inward wealth does not end here. A troupe coming at that time from London played at the Odéon masterpieces of the English theatre which enlarged his sentimental horizon and nourished his poetic endowment just as Constable's way of seeing had added to his plastic vision.

Attracted by a beauty of which he had merely caught glimpses, Delacroix wished to arrive at the very source of the inspiration. Thereupon in 1825 he visited England where he came into contact with the autochthonous school: Bonnington, Fielding, Turner, Lawrence, Harding, Varlay, James Roberts, and Wild. Coming back much enriched,

<sup>2</sup>Mr. Thiers, abandoning politics for the time being, writes for "The Constitutionalist" an enthusiastic article in which he rates the picture as a masterpiece; on the other hand Delecluse, the staff-critic of the "Journal des Débats" calls "Dante's Bark" a daub.



he painted, in a purified luminous gamut and with a technique even freer than at the beginning, the following series of pictures; — Sardanapale, Jesus in the Garden of Olives, Marino Faliero (1827).

A second voyage made by Delacroix in 1832 added new elements of value to the growth of his genius. Then it was that the artist visited the coast of North Africa, Algeria and Morocco. The oriental exoticism which was so popular with the romanticists enchanted his ardent gaze and the nature of these countries, where all is play of color and splendor, exalted the colorist in him. On his way home he entered Spain and associated there with Velasquez and Greco. Greco, by a close affinity, drew him with his mysterious force and his feverish charm; Velasquez, the incomparable master, taught him how pictorial matter should be manipulated. Beginning with this period Delacroix' pictures present the picturesqueness of the Orient, its pageantry, its glitter, its magniloquence and its lyrism.<sup>3</sup>

Henceforth the master had well in hand all his powers as a painter, all his qualities as a dreamer and a poet. In 1846 he exhibited his famous canvas, *The Entrance of the Crusaders into Constantinople*; in 1847, he finished his frescos in the Chamber of Deputies<sup>4</sup> as well as those in the hemicycle and in the cupola of the Senate.<sup>5</sup> In the year 1851 he painted the ceiling of the Gallery of Apollo (at the Louvre), and here his gifts and his knowledge combined in the creation of an authentic masterpiece. This painting has three divisions in the form of a rectangle prolonged by two half spheres, and represents the combat of Apollo with the Python.

Under the head of mural work it is fitting to mention also his frescos in the Hall of Peace at the Hotel de Ville (in Paris) painted in 1854, and his superb decoration of the Chapel of the Holy Angels in the Church of Saint Sulpice,<sup>6</sup> a decoration which has as its theme scenes from the Old and the New Testaments.

To know the work of Eugene Delacroix is to be convinced that he is justly classed among the masters of French art, — of the world's art. Is it necessary to explain why he is considered a renovator and a forerunner?

Let us recall what was the spirit which controlled the artistic creation of that period. The classical ideal weakened by the servile

<sup>3</sup>The Conjurors; The Arabian Comedians; The Body Guard; The Pirates; The Lion Hunt; The Fanatics; The Sultan Abd-el-Rhamen; The Women of Algiers; The Jewish Wedding.

<sup>4</sup>Begun in 1833.

<sup>5</sup>Mural paintings begun in 1845.

<sup>6</sup>Also in Paris.



EUGÈNE DELACROIX: DANTE'S BARK

*The Louvre, Paris*







EUGENE DELACROIX: THE MASSACRE OF CHIOS





repetitions of the followers of David, (I except naturally the fine master Ingres and some of his pupils), was transformed into an academism without accent, vigor or soul: hard and fast rules replaced laws, the abstract type degenerated into the conventional type. Then came Delacroix with his aggressive strength, with his fresh and frank sensibility, with his originality which threw aside formulas. To the painting of this period which was dull in color, dry and stiff, he brought a trumpet flourish of color and freedom of line. Delacroix' art, having power of suggestion as its fundamental idea, takes from the world and its aspects that which is the most real, the most essential, the most eloquent, the most stirring. Delacroix differs from his masters and his contemporaries in making color predominant, without however in so doing neglecting form in the least; on the contrary he gives to form a frankness, fullness and spaciousness forgotten since the Renaissance — only he neither outlines nor encircles it. In advance of the impressionists and vibrationists he bases his system of color on the principle of complementary colors and seeks to obtain the effects of vibration by putting on his canvas through separate strokes of the brush color-splashes which he carefully refrains from blending in a uniform tint: he colors shadows and uses reflections as a means of softening crude and harsh combinations. Delacroix, whose pictorial method depends upon complements and contrasts, never resorts to generalizations of "local color." Quite otherwise he multiplies tones and marries the most contrary color elements — but he does it scientifically. For example, if on the surface of the side in shadow *green* dominates, *red* will be put in evidence on the side toward the light; if the form is *yellow* in its lightest part, its shadows will have a preponderance of *violet*, and if it is *bluish*, *orange* will be placed in opposition.

In order to follow faithfully and infallibly this color-process, Delacroix devised for his use a circle of pasteboard divided all around in quarters. Each quarter is painted a color which has next it at the right and the left those most *like* it, most closely related to it, having its contrasting color exactly opposite at the other end of the circle. To make the explanation clear, let us imagine the face of a watch with its divisions in hours, half hours and quarter hours, upon which we will replace the figures by colors. Now let us suppose that in place of the figure twelve the color red is placed, then upon the six the green will be placed; upon the one the orange; upon the seven the blue; upon the two the yellow; upon the eight the violet and in this way



passing gradually around the circle through successive degrees, through transitional shades, we arrive from analogous to contrasting colors. This dial arranged in tones like a chromatic and diatonic scale assumes with Delacroix, for the harmonies he has in mind, the role of an instrument of verification and control, and permits him to undertake the boldest combinations in the highest pitch without fearing false notes or strident discords. Accordingly, when it suits his purpose, the master lets the cadmiums have all their power, the vermilions all their energy, the zinc-yellows all their sharpness (the three most sonorous groups of colors on the palette); but, quite often, when the desired effect requires it, he softens his color, renders it delicate and almost tender — arriving by contrasts at brilliancy and by similarity at soft effects.

For, with Delacroix the color harmony is strictly subordinated to the initial sentiment, to the spiritual significance of the work, to the *argument*, so to speak. No one perceives better than he the emotive value of color, its psycho-physical action upon our sensibility. In his compositions he chooses a *fundamental* color which will be at the same time the point of departure, "the key," the "leading motif" repeated in variations and in multiplied combinations all through the work, and of which the sensorial power is in direct relation with the subject and its *expressional mood*. For instance, in the severe and rude harmony of *The Death of Pliny* the dominating tone is violet corresponding to the lower notes of the musical scale; in *Socrates and his Familiars* the impression of serenity is obtained by a perfect equilibrium of red and green color notes authoritatively arranged: the tumult in *Abd-el-Rhaman* is expressed by dissonances where the harsh green of the parasol contends with the azure of the sky and the violent ochre of the walls. In the *Fanatics of Tangiers* madness is rendered by a regular hubbub of colors.

Formerly Stendhal and recently M. Camille Mauclair made, in speaking of Delacroix, a comparison of him with Greco and Tintoretto. Indeed from Tintoretto the French master has this magnificent but extremely dangerous desire to represent as a painter that which surpasses plastic language; and he comes close to El Greco through his stormy soul, his anguish of spirit.

The work of Delacroix through which the lighting of genius so often quivers, is, in spite of its robustness and in spite of its equilibrium, somber, disquieting, pathetic and just a little morbid, — which permits

Baudelaire to compare the great romantic painter to "a lake of blood haunted by evil spirits."

But, such as he is, Delacroix has his peers only among the noblest and the most powerful of painters.

*Jan-Edwards.*

### SARGENT AS A WATERCOLORIST

**J**OHAN SARGENT has his own personal view of which the warp is old world breadth and the woof American modernity—a modernity which, however, stops short of rawness. He is a realist, but with reservations: his work has discretion, elegance and distinction—in this it differs from the lower realism of extreme modernists. His art is modern in spirit in that it is dynamic rather than static; in vibration rather than in equilibrium. But to an up-to-date gusto it adds an authority which is dignity. This balance of qualities requires mental perspective and rich resources of experience.

The influence of a cultural background upon the American temperament is nowhere better exemplified than in Sargent. He spent his early youth in Florence under the tutelage of cultivated parents. From the beginning he breathed an atmosphere of distinctive beauty. His foreign education has added to his American equipment patient discipline and his new world temperament has saved him from the cut and driedness of the European academician. Owing perhaps to an unusually favorable environment he found himself early in life and has not been an experimentalist in the sense of frequently veering from one manner or method to another: with a clear perception of his goal he strides swiftly to it. His long career has been successful from the start. Although foreign born and foreign educated, he has American power of accomplishment, directness of aim, keen observation, nervous vigor, independence and ingenuity. His work is crystalline as an American sky. The incisive rapidity of the new world animates his brush. These characteristics preeminently fit him to be a great water colorist.

He has the American wanderlust. His innate pictorial sense, nec-

<sup>7</sup>"Beacon-lights" in "Les Fleurs du Mal."



essarily restrained in his portraits to representation of sophisticated types, has free play in the aquarelles with which he diverts his travels. When wearied with the confinement of city life and studio work an instinctive yearning for brighter lands (perhaps in part the homesickness of the Southernborn), drives him to Italy, Spain, Egypt and The Tyrol where many of his finest watercolor sketches have been produced. His keen perception of the characteristics of soil and races enable him to give the essential differences of the countries he visits. Remarkable is the range of his talent—the American adaptability with which he swings his brush from continent to continent without passion and yet with unfailing verve and magic. His watercolor work is brilliant rather than imaginative, electric rather than lyric—it has the bravura of a self possessed talent rejoicing in its own maestria. It is none the less American in quality because it mirrors European and oriental scenes.

The perfection of Sargent's gift as a watercolorist appears in the collection of his sketches at the Metropolitan Museum. Perhaps the most striking of the group is the Tyrolese Crucifix—by its very realism the crucified figure on its wooden pillar against a brilliant blue sky accuses the human race whose blindness added to a long line of errors this culminating tragedy. In Sermione a vision of transparent clouds and silvered mountain peaks reflects itself in a pool hushed to receptive ecstasy. Two sailboat scenes are among the group — Idle Sails and Boats. In the former white sail-sheets are carelessly abandoned on the boat as if some goddess had flung her draperies there, the becalmed boat rests on an inlet of blue water encompassed by mountains. The other sketch shows a white sailboat moored beside a little black scow in a quiet cove with a background of black cypresses zigzagged against a pallid sky.

The warm golden tones of A Venetian Canal are offset by a few deep green shadows, the water holds a world of reflected color, the slender tower in the center background shows orange against the sky and the little bridge which spans the canal like a golden brooch catches the direct sunlight.

Cool blue and dove grey shadows make of The Giudecca a tranquil refuge from the hot sun. The Spanish Fountain and The Escutcheon of Charles V are studies of light in transparent material—gold, lilac and blue tones filter exquisitely through the sculptured marble and and water of the fountain. Stray sunbeams quiver across the shadows of a cool niche. In The Escutcheon the sun's rays strike on the marble



JOHN S. SARGENT: THE BATHER  
*The Metropolitan Museum of Art, New York*



JOHN S. SARGENT: IDLE SAILS  
*The Metropolitan Museum of Art, New York*





bas-relief an exquisite diapason ranging from silver through azure to gold and orange.

In *The Generalife* a group of women, (two of them watching the third who sketches), blossoms against a background of rich foliage through which a single shaft of sunlight falls. One of the most delightful of the Metropolitan group shows a mountain torrent fresh from the heights, edged with the vivid green of moist woods, touching a thousand stones and pebbles with living color. The stimulating flood buffets a solitary bather—one feels the rush of mountain water and air.

Sargent's Eastern types are none the less picturesque because of their trenchant realism: forceful in racial characterization and rich in color are his oriental scenes in the Brooklyn Museum. *The Bedouins*, a man and woman in blue and brown robes, their piercing eyes shining out from dark faces; *Bedouin Mother* holding her babe, her eyes and teeth gleaming in the rich brown shadows of the tent; *acquiline faced Arab gypsies* in the dull blue and reddish brown shadows of a tent.

Strong in line and color are the boat pictures of the Brooklyn Museum groups. *Boys Bathing* beneath the hulk of an old boat whose bulging keel dominates the foreground; *Melon Boat* with reddish light on its big loose sail and rich blue-green tones on boat and water; *Portuguese Boats* where effective line repetition is obtained by a row of small sailboats mirrored in the pallor of a calm sea.

*Galilee and Hills of Galilee* show barren lands in light brown and reddish tones with isolated figures.

*The Piazzetta* is a study in the sunlit marble of slender columns and an ornamental façade. *La Granja* shows a marble flower urn and a dancing marble figure against the dark bouquets of a formal garden.

Perhaps the most striking of the Brooklyn group is *The Tramp* whose aquiline face arrests attention by the concentration expressed in its lean jaw and deep set eyes. In *Switzerland* places the spectator behind the oddly foreshortened perspective of a mountain tourist resting on a narrow bed, his booted feet spread out upon the footboard. *Zuleika*, an up-to-date woman in bright summer robes, is reading stretched at full length on the grass, her piquant head propped on one hand.

Other interesting watercolors of Sargent's are *Olive Trees*, Corfu with silver grey tones on sky, lake and gnarled tree trunks; *Lake of Garda* which swiftly suggests so much by so little; *Lake in Tyrol*, a still pool deep-set in pines, sombre as the eyes of a woman who has no outlet for her sorrowful thoughts; *Venice* in warm browns with masts



against a cloud-filled sky and bulging prows over gleaming water; Workmen, Carrara, a modern Laoköon group — three laborers united by a big coiled rope, symbol of unescapable toil; Italian Court and Fountain in cool grey and pale gold tones, two artists chatting by the fountain savor its freshness. Sculptures at Granada is a study with antique feeling of two sculptured draped female forms, in yellow and reddish-brown tones. In a Garden of Florence garden flowers glow against black cypresses like brilliantly colored enamel on ebony.

Woodsheds, Tyrol, pictures sheds in red brown tints and white geese silhouetted against a patch of green. The Tyrol gives us mountain peaks and the deep rich shadows of massed pines in the foreground. The Simplon, in spite of its objective treatment, opens up celestial vistas, the unearthly beauty of the highest peaks swathed in diaphanous vapors.

These views have an essential rightness of composition, a technique undisturbed by any taint of clumsiness, the nervous fillip of a superb talent—it is realistic work with no calculated emotional appeal, yet powerful through its authority. Sargent's aquarelles—sparkling as frost designs, truthful in delineation, achieving greatness by austere economy of means, spontaneously felt and objectively seen, are the supreme expression of American temperament in the most exacting of mediums.

*Catherine Beach Ely*

#### A CASSONE-PANEL BY FRANCESCO DI GIORGIO

THROUGH the kindness of the owner, Mrs. E. M. Wheelwright, I am able to offer herewith a reproduction of an interesting little work by that talented and agreeable artist, Francesco di Giorgio of Siena. It is at present on loan at the Museum of Fine Arts in Boston.

Two scenes are represented in one undivided panel, a Judgment of Paris and a Rape of Helen. In two small side-panels are depicted a youth and a maiden. They stand resting coats-of-arms on the ground in front of them.<sup>1</sup>

There can be no doubt of the authorship. The little figures with their ultra-graceful gestures, the maidens with blonde hair treated in little flame-like locks, and the various nuances of red and rose are so

<sup>1</sup>The large coats-of-arms on the *short* sides of the cassone are modern.



FRANCESCO DI GIORGIO: CASSONE PANEL.  
*Property of Mrs. E. M. Wheelwright. Exhibited at the Museum of Fine Arts, Boston*











PETER PAUL RUBENS: JOB  
*Property of Cavaliere Vittorio Pietra. Milan*

many signs of Francesco's hand. So also is the poetical treatment of the theme. Particularising further one may point out that the peculiar gesture of Helen's left arm is found again in the two angels in the centre of the Coronation of the Virgin (in the Academy at Siena) by our artist and in the angel at the extreme left of the Adoration of the Shepherds in San Domenico.

The date of the first of these pictures is 1472 and we may assume that the Wheelwright cassone dates from the mid-seventies.

The predominant tone in the dresses of the figures is a rusty brown, but the central figure has a blue-gray dress with a leaf design. Around her waist is a red ribbon, the two ends of which flutter loose. She wears red slippers and the same red (a favorite color of Francesco's) reappears in the harness of the horse and the socks of Paris. The rocky landscape resembles that in the Nativity owned by Mr. Blumenthal in New York.

Francesco di Giorgio is a rare master but he is not badly represented in America. He is responsible for a cassone fragment in the Metropolitan Museum (a "Trionfo"), a God among angels in the Lehmann Collection,<sup>2</sup> and a Madonna in Mr. Platt's Collection at Englewood, aside from the above mentioned Nativity<sup>3</sup> and the Boston cassone. He is also probably the author of the background of Neroccio di Landi's charming Annunciation in the Jarves Collection at New Haven.

*Arthur Mc Comb*

---

<sup>2</sup>Both this and the preceding formerly in the Kann Collection.

<sup>3</sup>Formerly in the Benson Collection.

## PETER PAUL RUBENS'S "JOB"

THIS oil-painting on canvas, belonging to Cavaliere Vittorio Pietra, which represents Job imploring mercy, is a work of the first rank, exhibiting the vigorous conception and technique of the Flemish painter Peter Paul Rubens (1577-1640). Even if the restorer Serafini, who cleaned the picture carefully, and restored to it its original freshness after a lapse of three hundred years, had not discovered letters which I was able to identify as Ruben's signature, it would have been possible to eliminate all doubt as to its author, because not one of the

*Translation by Prof. Wm. C. Lawton*

imitators, however good, of the great Westphalian master attained to the anatomical vigor, and the coloring of the flesh, characteristic of him, which we observe in the present work. Job rises, from the waist up, with all his Herculean bust, from the dunghill where he is confined and tortured. We see on the edge merely a part of the straw mat that covers him, and on one fold of it, at the left extremity, is to be read, by a bright light, the signature, which is almost complete, and consistent with the painting itself, and so authentically of the artist's age.

Job is represented still in all the vigor of health and with powerful muscles, because, at this stage of his distress, which reddens his eyes and moistens them with tears, there is about to break forth from him a cry of agony wrung from his sufferings, too great for human endurance: but the patient sufferer presses his breast with his bent right arm — a masterpiece of anatomy and of life, — and with the other pressed to his chest he extends the fore-arm. The hand is almost wholly open, to accompany the action of despairing supplication by which he is successful in relieving his repressed pain with an agonizing sigh of prayer, with his head held high and his glance fixed on the heavens.

As a vivid contrast (common in Rubens's works), on the spectator's left, where the space would be unoccupied on account of Job's bending to the right, a mature woman is depicted in the shadowy background. Only her head is seen, turned three-quarters to the right. According to the sacred tradition this represents Job's wife, angry with him on account of his persistence in resignation. With her hand open and pointing downward, she appears to be making a sarcastic response to her husband's prayer:

"And thou dost invoke that god of thine that maketh thee to suffer so! A fool art thou to endure in such wise, such great tribulations, and hast verily fair profit therefrom!" (Job II, 9).

Among the generally known works of Rubens this one of Job does not appear, so far as I have as yet been able to discover. So we have now before us not only an original work, but a picture upon a subject which Rubens, with his remarkable versatility, does not appear to have treated elsewhere, although we have convincing means of comparison to identify the technique and style as Rubens's, even without and in addition to the signature. For the anatomy of the bust, it is sufficient to recall the Democritus in Madrid, the Drunken Hercules in Dresden, the magnificent torso of the Dying Seneca in Monaco. Job's right arm



recalls the St. Sebastian in Berlin, the Bacchus in Cassel, the Prometheus in Oldenburg, the St. Christopher and the Samson in Monaco, and the man on the left of Silenus in London. The head, which is admirably modeled, seems to be that of the praying soul in the St. Theresa in Antwerp, the man's head in Berlin, but more than all these, the head of the praying St. Andrew in Vienna. The Job, then, of Cav. Vittorio Pietra, clearly appears to be a work of art of the first rank from the Ruben's best period (1615-1625) and of exceptional artistic value.

*Serafino Ricci*

## AMERICAN ANTIQUES

Notes on Colonial and Early American Furniture,  
Silver, Needlework, Portraiture, Silhouettes, Pewter,  
Engravings, Glass, China and other Arts and Crafts.

### PEWTER BY FREDERICK BASSETT

The pewter plates, basin and porringer by Frederick Bassett reproduced herewith are excellent signed pieces by a native craftsman of Colonial days. The maker was a brother of Francis Bassett, the silversmith, of New York, and himself worked in that city from 1789 to 1800. However, it seems probable from the fact that many of his pieces are found in Connecticut that prior to that period, or perhaps later, he was established there. During a part of the time he was in New York, from 1795 to 1798, he appears in the Directory as a "Plumber and Pewterer." He was one of the executors of his brother's will, proved in 1799 and was the beneficiary (?) under the curious will of one Francis Mayon of New York, proved in 1798, which reads, "To Frederick Bassett, New York, Pewterer, all my goods, chattels, monies, debts, etc." Bassett's pewter is characterized by the honest workmanship of the conscientious earlier craftsman and is generally simple and dignified in proportion, of good form, and the decorative features, as in the handle of the porringer shown, admirably conceived. He used, from time to time, a number of "touches" in marking his pieces; sometimes simply the initials "F. B." surmounted by a fleur de lis in a heart-shaped indentation, at others a highly ornamental stamp of rather large proportions, oval-shaped, containing

his first name in the upper border, the last name in the lower border, and, within, a rose surmounted by a crown with the letters N and Y at either side of the headband of the crown. Below the latter device he generally used another stamp in the form of an arc containing above, his name "F. Bassett" and below, the words "New York."

#### TWO EIGHTEENTH CENTURY PEWTER TANKARDS

Of the two early American tankards in pewter illustrated herewith, the one with the flat top with projecting rim, to the right, was probably made not later than 1750, when pieces similar in form were being produced by the various native silversmiths. The other tankard, to the left, with the domed top, straight thumb-piece and handle-tip suggestive of the coin sometimes used by the early silversmiths, is perhaps of a little later date, though the straight-sided form was superseded by the bulbous body before the end of the eighteenth century. As with practically all early native pewter, neither of these pieces is marked. They are, however, probably of New England origin, in which section they were found some years ago.

#### A KISSING MIRROR

The unusual mirror with the three hearts carved above and the medallion in relief below was secured several years ago in Stonington, Connecticut, by an enterprising collector. The whole frame is roughly carved out of one piece of soft wood, and that it is very old is evidenced by the hand-wrought iron staple on the back, by which it was hung. There is a decided groove in this staple, worn by the nails or hooks that have supported it in the past. This mirror is unquestionably a home-made piece and its origin probably the Eastern section of Connecticut, where it was found. The people from whom it was secured called it a Kissing Mirror, the name by which it had passed from generation to generation in the family, and the motif it presents is perhaps symbolical of two hearts that beat as one. So far as the writer has been able to ascertain it is a unique object in the way of Colonial furniture.

#### AN EARLY EIGHTEENTH CENTURY CLOCK CASE

This interesting clock, whose works, now mostly missing, were hand-wrought of brass and pewter, is intact so far as the case is concerned. The crudely painted face is a charming bit of early decorative work and is dated at the top 17 — the last two figures being indistinct. It probably dates from the first half of the century. Below, the pewter scroll about the oval opening adds a nice touch. The sides of the upper part of the case slide in and out from the top; and the front, the glass of which is missing, is hinged; the catch being curiously bent to fit around the molded corner of the case.

#### COURTING MIRROR SHOWING COLUMBUS WITH FERDINAND AND ISABELLA

The courting mirror showing crude representations of Ferdinand and Isabella together with Columbus in the frame, with a ship on the bottom of the mirror glass is a remarkable example of this form. The whole thing is of glass, the frame



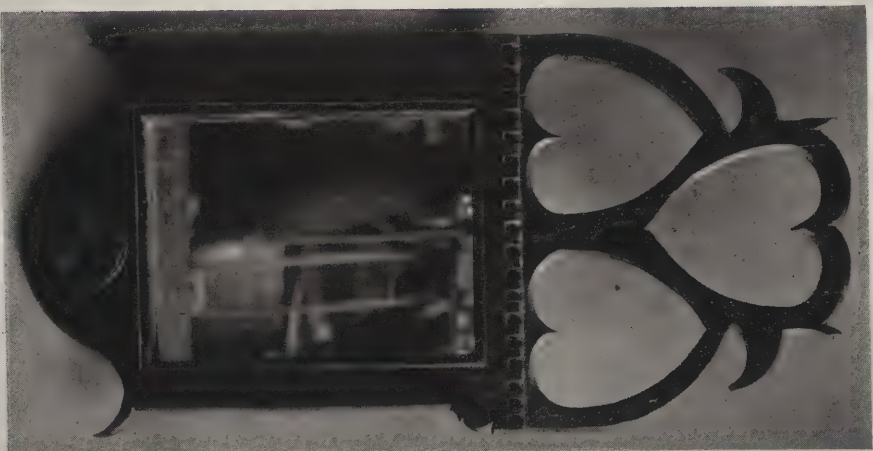
PEWTER PORRINGER, BASIN AND PLATES BY FREDERICK BASSETT  
*Property of Mr. Francis C. Coley, New Haven, Conn.*



EARLY AMERICAN PEWTER TANKARDS  
*Collection of Dr. J. Milton Coburn, South Norwalk, Conn.*







KISSING MIRROR  
MADE IN CONNECTICUT. EARLY EIGHTEENTH  
CENTURY



COURTING MIRROR SHOWING FERDINAND AND ISABELLA  
WITH COLUMBUS  
Collection of Dr. J. Milton Coburn, South Norwalk, Conn.

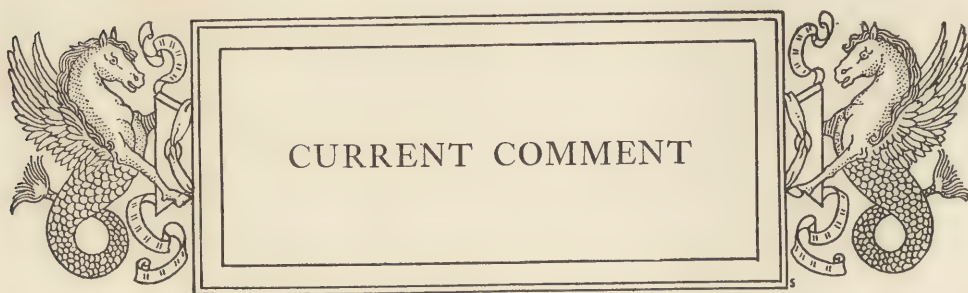


EARLY CLOCK CASE  
AMERICAN. EIGHTEENTH CENTURY





being composed of a number of small pieces fitted, all colored in a fanciful manner. It measures  $17\frac{1}{2}$  inches high by  $12\frac{1}{2}$  inches wide. Ferdinand, who appears in the panel at the left, wears a red coat, white shirt and green kilts with yellow hose and Isabella, opposite, appears in a red dress and wide brimmed hat. Columbus, in the centre, above, represented in half-length, wears a black hat and a red coat edged in gold with black cross straps.



#### AN INNOVATION IN MAGAZINE ILLUSTRATION

For many months we have meant to call attention to the interesting experiment in illustration in black and white inaugurated in the *Century Magazine* at the time the change in that periodical was made, eliminating the coated paper formerly necessary because of half-tone illustrations. The line engravings now appearing in this monthly, distinguish it from all competitors and artistically have enabled it to escape finally from the banality of the commonplace which dominates its contemporaries. Of photographic representations of feminine pulchritude and the stereotyped and hackneyed products of the modern illustrator we have had quite enough. It is a relief to turn to a different and decidedly simpler, stronger and finer form of graphic art which complements rather than disturbs the effect of the printed page.

#### MODERN AMERICAN AND FOREIGN PAINTINGS

The exhibition of modern European and American paintings at Mr. C. W. Kraushaar's gallery during December last included masterpieces like Daumier's "Le Meunier, son Fils et son Ane", Courbet's "La Vendange a Ornans" and Rosseau's "La Hutte des Charbonniers." Beside them the American pictures were hardly noticeable, though the "Woman with Macaws" by George Luks managed to make itself seen — and felt. Even the little cabinet paintings by Puvis de Chavannes and Toulouse-Lautrec were infinitely better than the largest and best of the remaining pictures by our native artists.

#### NEW ART BOOKS

THE NEXT-TO-NOTHING HOUSE. BY ALICE VAN LEER CARRICK. THE ATLANTIC MONTHLY PRESS, BOSTON. ILLUSTRATED. 8vo. 1922.

There is probably nothing more interesting than to acquire an old house, Revolutionary or Colonial, and then hunt things of its time with which to furnish it. If you are engaged in such an undertaking or contemplate it in the future, this is

an engaging book which tells how the fortunate author furnished one on next-to-nothing, and did a remarkably good job as well. However, the collector is not likely to find much to add to his knowledge of American antiques in its pages. The author is careful to tell the prices she paid for various things but does not seem to appreciate even the best of them sufficiently to describe them minutely or to make a painstaking study of the works of their makers, where the makers are known. She has some really good silhouettes by Bache, Miers, Day and others whom it would have been a real contribution to present-day knowledge to have told us more about.

**RAPHAEL.** BY FELIX LAVERY. FREDERICK STOKES CO., NEW YORK. ILLUSTRATED. 8vo. 1922.

Mr. Lavery has compiled a useful book on the life and work of Raphael. It is chronologically arranged and at each stage in the artist's development is given a valuable check list of his work. The author has spent ten years of research upon his task and an extended bibliography is printed at the end of the book. Curiously enough he has devoted half his pages to a lost "Nativity," about a third of the illustrations also bear upon this subject and these are not by Raphael. The publication of several photographs and engravings of former owners seems gratuitous. Benjamin West is called "Sir" Benjamin West probably for the first time in history.

**CATALOGUE OF AN EXHIBITION OF PRIMITIVE MASTERS.** THE BACHSTITZ GALLERY, THE HAGUE. ILLUSTRATED. 16mo. 1922.

It is a pleasure to record the publication of this charmingly illustrated publication with a scholarly introductory essay on the paintings from the pen of Dr. Friedlander. Among the pictures we note one formerly in the Yerkes collection in New York and two from Mr. Langston Douglas's collection. There is a fine little portrait by Corneille Lyon and two by Francois Clouet.

**ARTHUR RACKHAM. A LIST OF BOOKS ILLUSTRATED BY HIM.** COMPILED BY FREDERICK COYKENDALL. WITH AN INTRODUCTORY NOTE BY MARTIN BIRNBAUM. PORTRAIT. OCTAVO. PRIVATELY PRINTED. 175 COPIES. NEW YORK. 1922.

This charmingly made little volume is a bibliophiles item and an interesting and valuable guide for the fastidious collector of Rackham's individual art. Mr. Birnbaum's note is done with his customary happy facility, exquisite touch and sympathetic appreciation.

**CATALOGUE OF PAINTINGS AND DRAWINGS.** Worcester Art Museum. Illustrated. Octavo. Wrappers. Worcester, Mass. 1922.

Mr. Raymond Henniker-Heaton has prepared a very attractive and useful publication describing and reproducing most of the important pictures in the Worcester Museum, of which he is the Director. It is a scholarly work and will prove of great value to both the student and critic of painting. It could have been considerably improved with very little additional effort by giving references to the publication in other places of opinions, attributions and appreciations of a number of the pictures.







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PUBLISHED BY FREDERIC FAIRCHILD SHERMAN  
105 Middle Street Portland, Maine and  
8 West 47th Street New York City New York

ENGLISH AGENTS: Messrs. Bromhead, Cutts & Co., Ltd.  
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A PAINTING BY CARLO CRIVELLI



ALTHOUGH for some time past in the possession of its present owner — Mr. Arthur Lehman of New York — the painting of which we here give a reproduction has, to the best of our knowledge, never yet been mentioned by any writer on Crivelli, and is certainly quite unknown to by far the greater number of the many devoted admirers of that ever-fascinating artist. Thanks to its similar form and subject, and to the identity of the possessor's family name, the panel in question can hardly fail to provoke an immediate comparison with the admirable "Madonna and Child" belonging to Mr. Philip Lehman which was illustrated in this same review, some ten years ago (January, 1913), by Prof. F. J. Mather.<sup>1</sup> To not a few, if not to most, of our readers, such a comparison will very probably appear, at first sight, to be more or less unfavorable to the present picture. That this should be the case is readily conceivable when we consider the unusual decorative opulence and the exception-

<sup>1</sup>See also the note by Mr. Roger E. Fry in the *Burlington Magazine*, XXII, p. 308.



ally high qualitative excellence of Mr. Philip Lehman's altar-piece, and even more so when we make allowance for the manifest unfairness of a confrontation of two works so markedly separate in treatment and in spirit and, above all, in condition. Not only is Mr. Arthur Lehman's panel in mutilated state — shortened, to all appearances, at its top and completely deprived of that portion of its base which once included the termination of the Virgin's figure and the steps of her throne — but its surviving parts have suffered more than a little from past vicissitudes and excessive cleanings and are far from enjoying the all but perfect preservation which is such a notable asset of its more fortunate rival. Nor can it ever have shared the infinitely careful technical finish or the remarkable chromatic brilliancy of that sumptuous, yet singularly delicate, work. Still again, as regards its less material qualities, the picture lacks the close and touching intimacy which pervades the group of the Mother and the Child in Mr. Philip Lehman's panel, and which, to many of the admirers of the latter, constitutes, perhaps, the chief element of its attraction. On the other hand, however, our painting possesses certain qualities of its own—a distinction of character and of types, a gracious seriousness and reserve, a bigness and simplicity of execution and design—which cannot fail, with prolonged acquaintance, to compensate us ever more amply for its relative absence of intimate appeal, its damaged and incomplete condition, and its dearth of ornamental elaboration. We can, indeed, point to few works by Crivelli that can be said to display so great a breadth of handling or such a general largeness of pattern and effect—to fewer still that reveal such a tranquil dignity of attitude and expression—as we find here. Further comment regarding the picture's merits seems hardly necessary. To dwell upon the, for Crivelli, unusually monumental quality of its composition, the pensive and peculiar beauty of the Virgin, or the charming freshness of the Christ-Child, would certainly be superfluous, since the photographic reproduction will afford a sufficiently satisfactory impression of all of these. We must, moreover, leave it to the reader's own imagination to reconstruct, in his mind's eye, the missing portions of the mutilated design. How indispensable such a mental re-construction must be to a just valuation of the picture in its present state, will, we trust, be obvious to all.

Since this brief note would doubtless be considered incomplete without some reference to the probable position of our picture in the chronological sequence of Crivelli's works, we may, in closing, give this question of date a moment's consideration. That Mr. Lehman's

ART IN AMERICA *AND ELSEWHERE*  
AN ILLUSTRATED BI-MONTHLY MAGAZINE  
VOLUME XI . NUMBER III . APRIL 1923



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ally high qualitative excellence of Mr. Philip Lehman's altar-piece, and even more so when we make allowance for the manifest unfairness of a confrontation of two works so markedly separate in treatment and in spirit and, above all, in condition. Not only is Mr. Arthur Lehman's panel in mutilated state — shortened, to all appearances, at its top and completely deprived of that portion of its base which once included the termination of the Virgin's figure and the steps of her throne — but its surviving parts have suffered more than a little from past vicissitudes and excessive cleanings and are far from enjoying the all but perfect preservation which is such a notable asset of its more fortunate rival. Nor can it ever have shared the infinitely careful technical finish or the remarkable chromatic brilliancy of that sumptuous, yet singularly delicate, work. Still again, as regards its less material qualities, the picture lacks the close and touching intimacy which pervades the group of the Mother and the Child in Mr. Philip Lehman's panel, and which, to many of the admirers of the latter, constitutes, perhaps, the chief element of its attraction. On the other hand, however, our painting possesses certain qualities of its own—a distinction of character and of types, a gracious seriousness and reserve, a bigness and simplicity of execution and design—which cannot fail, with prolonged acquaintance, to compensate us ever more amply for its relative absence of intimate appeal, its damaged and incomplete condition, and its dearth of ornamental elaboration. We can, indeed, point to few works by Crivelli that can be said to display so great a breadth of handling or such a general largeness of pattern and effect—to fewer still that reveal such a tranquil dignity of attitude and expression—as we find here. Further comment regarding the picture's merits seems hardly necessary. To dwell upon the, for Crivelli, unusually monumental quality of its composition, the pensive and peculiar beauty of the Virgin, or the charming freshness of the Christ-Child, would certainly be superfluous, since the photographic reproduction will afford a sufficiently satisfactory impression of all of these. We must, moreover, leave it to the reader's own imagination to reconstruct, in his mind's eye, the missing portions of the mutilated design. How indispensable such a mental re-construction must be to a just valuation of the picture in its present state, will, we trust, be obvious to all.

Since this brief note would doubtless be considered incomplete without some reference to the probable position of our picture in the chronological sequence of Crivelli's works, we may, in closing, give this question of date a moment's consideration. That Mr. Lehman's



panel is a relatively early production of its author's brush is, in our opinion, fairly certain. The unaffected character of the painting's conception and design and the manner of its technical handling both tend persuasively to support this assumption. The formal points of contact which it presents with the earlier works of Carlo are, moreover, plainly evident and far outweigh any possible connections that it may appear to show with the master's later creations. The plainly-constructed throne, for instance, finds, apart from its greater massiveness and the introduction of the rounded side-pieces, a close parallel in that of Mr. Benson's "Madonna" of 1472, and does not depart from the inornate severity of the marble seats in the Massa Fermana and Brussels altar-pieces of 1468 and 1472. The thrones in Crivelli's later pictures are invariably of a more developed and complicated character. The Virgin in our painting still displays the tall and slender proportions of the Madonnas in the two last-named altar-pieces; in the poise of her figure she reminds us both of the Madonna in the Cook Collection (*ca* 1468-1469) and of that in the Duomo at Ascoli (1473); in the position of her prominent and widely separated knees and in the cast of her lower draperies, of the Virgin in the London polyptych of 1476. In type she is closely related to the Macerata Madonna of 1470, to the Virgin at Ascoli, and to that in Lord Northbrook's collection. Her face and features differ noticeably, both in contour and in character, from those of Carlo's later Madonnas. Although without its vivacity of expression, the facial type of the Christ-Child reveals a direct deviation from that of the energetic Infant in the fragmentary Macerata picture. We find the same type reproduced in an ultimate and less pleasing form, in such a decidedly late work as the triptych, No. 724, of the National Gallery at London, where the Child is likewise represented nude and with an apple in His hand. The group-motive of the Mother with the standing Babe is exploited by Crivelli in several of his pictures—in the very early panel of Verona, in the "Madonnas" of the Cook and Benson collections, in the Brussels altar-piece, and, again, in the later "Madonna," dated 1482, formerly in the Lateran and now in the Vatican Gallery. In none of these do we find any direct resemblance, either in posture or in type, to the Child in our picture, although, as we have already remarked, the attitude of the Virgin, and, for that matter, the arrangement of the composition as a whole, are much the same in both the Cook and New York panels. That a considerable period of time must have elapsed between the execution of the two last-named paintings is, however, clearly evident. Of the still timid and hesitating

style of the Richmond picture there are no longer any traces in the free and certain handling of the panel in America, which obviously belongs to a wholly different phase of its author's development. Of the various more or less early works by Crivelli which we have mentioned, Mr. Lehman's "Madonna" comes, when all is said and done, and in spite of marked differences in spirit and in treatment, closer to the Ascoli altar-piece than to any of its companions, and it is to the chronological neighborhood of that very beautiful picture that we feel compelled to assign it. The New York panel seems, however, to belong, almost surely, to a rather later date, and we shall probably not be wrong in placing it some where between the Ascoli picture and the large polyp-tych at London—in the period, that is, between 1473 and 1476.<sup>2</sup>

Whether Mr. Lehman's panel once formed part of a triptych or even larger altar-piece, or whether it was intended, from its inception, to stand as an independent panel, remains uncertain. The broadness of its handling and design and the scantiness of its ornamental detail point, nevertheless, toward the probability that the former was the case. According to the indications on the reverse of one of our photographs, the panel measures, in its present diminished state, m. 1.10 by cm. 90. If these figures are correct, its original height could hardly have been less than m. 1.50 or 1.60. Of the original *provenance* of the picture nothing definite is known.

*F. Marion Perkins*

<sup>2</sup>That the painting is earlier, and not later, than Mr. Philip Lehman's "Madonna," seems to us more than probable. The latter picture has been assigned by Mr. Fry and by Prof. Mather to *ca.* 1482, while Mr. Berenson (*Venetian Painting in America*, p. 20) considers it anterior to the Macerata "Madonna" of 1470. Although the date proposed by the first-named writers may appear, in certain respects, somewhat too advanced, we cannot help feeling that it is, after all, nearer the true one than that suggested by Mr. Berenson. It is difficult to believe that Carlo could have produced so fully-developed and evenly-balanced a work at such a distinctly early period of his career. At any rate, the affinities which it shews to the Brera altar-piece of 1482 strike us as being far more marked than any that it may be said to present to the surviving paintings of Crivelli's earlier manner.



## A PAINTING BY HERMANN WYNRICH VON WESEL

THE National Gallery of London has recently acquired a particularly beautiful panel representing the Holy Trinity between two adoring angels which was published by Sir Charles Holmes as a French work of about 1400<sup>1</sup> (Fig. 1). The eminent connoisseur was of course perfectly aware of the connection which existed at that period between the painters of France and Cologne and calls the picture "a definite link between the school of Jaquemart de Hesdin and the school of Cologne."

I quite agree with this statement as it is worded here but where Sir Charles Holmes believes the link to be French I think it German, made at Cologne and more exactly still by the hand of Hermann Wynrich von Wesel, who for many years was known as the "Meister der hl. Veronika."

I saw the picture some time ago at Florence and was then told that it had been kept, as far back as could be recalled, in a small village near that city. The painting was then already attributed to the French school but no one spoke at that moment of its having come from Piedmont or ever having been the property of a member of the Royal House of Italy as Sir Charles Holmes was informed.

It is clear that the Trinity is an outcome of that great international late gothic movement of which we find, towards the year 1400, traces in practically all the countries of Europe, from Holland with Hendrik van Rijn from Haarlem, down to Catalonia with artists such as Luis Borrassa and Benito Martorell. Although the points of resemblance connecting the products of all these different centers are very prominent, certain local peculiarities may be noted. I think, besides, that the whole movement may be divided into two principal groups, of which the first seems derived from Tuscan art of the fourteenth century and particularly from that of Siena, and the other from the regions of the Rhine where it concentrated towards the end of the fourteenth century at Cologne. During the fifteenth century the development of this cosmopolitan art became very complicated.

The art of Siena which, before 1350, penetrated into France by means of the activity of Simone Martini and his helpers at Avignon, provided much for the formation of the French school of painting of the later half of the fourteenth century. Though reluctantly, the French historians are more and more inclined to admit this influence of Italy on the French painters and miniaturists of that period. Count

<sup>1</sup>Burlington Magazine, 1922, p. 77.



Durrien in several of his studies, has pointed out the influence which the Italian artists had on those of France<sup>2</sup> and M. E. Mâle has of late retracted part of his theory about the effect of the mystery-plays on the formation of the French iconography, recognizing that much is due to the knowledge which the French artists had of the Italian illustrations of the Gospels<sup>3</sup>.

The Italian impulse which French art received at Avignon was fortified in the following years by the importation of Italian painting into France and the visits of French painters to Italy, and we note a particularly strong love for the Italian style in the miniatures which the great bibliophile, Jean, Duke of Berry, had executed for himself.

The Duke of Berry was the brother-in-law of Giangalleaso Visconti, Duke of Milan; his interest in Italian art, and the frequent orders he gave to Italian artists have also been studied by Count Durrien,<sup>4</sup> consequently we are not surprised to find that the group of French miniatures made for Jean de Berry are markedly Italian in appearance, but also most of the French paintings of this epoch show similar tendencies. Miniatures like those of the Duke of Berry's "Très riches Heures" at Chantilly by Pol de Limbourg and his brothers, the "Petites Heures" in the Bibliothèque Nationale of Paris, the "Grandes Heures" in the same library illuminated by the somewhat less Italianized Jacquemart de Hesdin, who also made at least part of the miniatures of the Duke's "Heures" in the library of Bruxelles, his Bible and Breviary in the British Museum and the somewhat later "Heures" of the Duke of Bedford, display a very real connection in style with pictures like the Parement de Narbonne, the Diptych in the Bargello of Florence, and those paintings executed by, or attributed to Malonel, Bellechose, Broederlain and Beaumetz, the Pieta in the Louvre, an Adoration of the Magi once in the collection Lippmann of Berlin and the Trinity surrounded by angels and the gospellists from the collection Weber at Hamburg and now in the Museum of Berlin<sup>5</sup>.

These works then form a little nucleus which reveals to us the quintessence of French painting of about the year 1400. The chief characteristics are, the Italian elements which we find in the emotional

<sup>2</sup>He resumed his theories in the *Histoire de l'Art* publié sous la directions de A. Michel III<sup>1</sup>, p. 157.

<sup>3</sup>E. Mâle, *L'Iconographie française et l'Art italien au XIV siècle et au commencement der XV*, *Revue de l'Art Ancien et Moderne* 1920, pp. 5, 79 and 134. See also J. Vogelstein, *Von Französische Buchmaterei*, Munich, 1920.

<sup>4</sup>P. Durrien, *Michelino da Besosso et les relations entre l'Art italien et l'Art français à l'epoque du règne de Charles VI*, *Mém. de l'Ac. des Insc. et Bel. Let.* XXXVIII, Paris, 1911.

<sup>5</sup>These last two pictures formed the numbers 5 and 8 of the exhibition of French Primitives held in 1904 in Paris.



FIG. I. HERMANN WYNRICH VON WESEL: THE TRINITY  
*The National Gallery, London*







FIG. 4. HERMANN WYRNICH VON WESEL: MADONNA  
WITH THE PEA-BLOSSOM  
*Wallraf-Richartz Museum, Cologne*



FIG. 3. HERMANN WYRNICH VON WESEL:  
THE BATH OF THE CHILD JESUS  
FROM THE ST. CLARE ALTAR-PIECE  
*Cathedral, Cologne*



FIG. 2. ANDRE BEAUNEVEU: MINIATURE  
PSALTER OF THE DUKE OF BERRY  
*Bibliothèque Nationale, Paris*





expression, in the peculiarly undulating flowery gothic line, in the plastic effects, in the types, in the detailed realism of the design of the features, in the refined execution and minute drawing, some of which betrays that in this group the technique of panel painting derives from the art of the miniaturist.

There are however certain French works which do not form part of this group. Amongst these we find—with the exception of a few panels—the important miniatures of the almost destroyed “Heures de Turin,” the illuminations of the master of the Boucicault-Heures and those of André Beauneveu who, amongst the French artists, stands nearest to the author of the Trinity panel in London.

The principles which inspired the German masters were different from those which dominated most of the French. The Northern-gothic style produced more elongated proportions; we do not find in German painting that feeling for intrinsic beauty which the French borrowed from Italy. The spirit is less emotional but serene and mystical or sometimes lyrical, the compositions are more simple and architectonic, the pictorial technique does not remind us of that of the miniaturists with which it had no connection.

The above statements must be understood in a very general way, because many exceptions may be found, especially where the German current comes in contact with the Italian one, as is the case in Tyrol and Verona, but on the whole it may be applied to the painters of Westphalia, the different regions of the Rhine, Saxony, Bavaria and Salzburg.

In Cologne the German late gothic art of painting attains a great development and acquires a special aspect. It is probably on account of its being the most Western of the German artistic centers, that the connection with the art of France is here so conspicuous, and no where else do we find so strong a resemblance with the group of French works to which I have referred. However this resemblance is entirely limited to mere form, that is to say to a similar, but not identical, application of the gothic line. Neither the technique of the painting nor the spirit of the work is the same and the factor, which separates the Trinity in a very essential manner from almost all the French productions, is that it is in no way influenced by Italian art.

This last consideration alone does not exclude the possibility of the painting being the work of André Beauneveu, who differs from other French artists in that his work too is free from this influence; this may



be observed in his sculpture at the abbey of St. Denis as well as in the miniatures of the Psalter of the Duke of Berry in the Bibliothèque Nationale (Fig. 2). During his numerous journeys, about which we are well informed, it is very possible that he came into contact with members of the school of Cologne. We find frequent mention of him in Flanders, where the art of Cologne must have been well known; and besides, several facts prove the connection which existed between the schools of France and Germany.

Pol de Limbourg and his brothers came from the "pays d'Allemagne" — the region between Meuse and Rhine — and Malonel, who probably was their uncle, seems to have been a native of Gelderland, which, so far as we know, had no school of its own, but is not far from Cologne, with which it is connected by the Rhine. He also met at Paris the Alsatian miniaturist Hanzlein von Hagenan and amongst the painters whom Philip the Bold, Duke of Burgundy called to Dijon to decorate the Chartreuse monastery founded by him, was a "Herman de Coulogne" who might be the same as our Hermann Wynrich von Wesel.

With Beauneveu the case would have been different because, though always the outcome of the connection between Cologne and France, his art shows an instance of a French painter working in a manner not dissimilar to that of his colleagues of Cologne, while the above mentioned miniaturists of German origin came under the spell of the Italianized French art.

The separation of the works of Jaquemart de Hesdin from those of Beauneveu does not seem difficult if we start from the principle that the former was a French miniaturist under Italian influence—though to a less extent than many of his contemporaries—and the latter known to us by the figures of the Duke of Berry's Psalter as an artist whose products have a much more Northern-gothic aspect.

We need not enter into a discussion of the authorship of several series of miniatures which have been attributed to Beauneveu but shall limit ourselves to a comparison of the Trinity panel with Beauneveu's only certain illuminations, which are found in the Duke of Berry's Psalter in Paris.

We are certainly struck by some important points of correspondence; the form of the throne, the fall of the drapery with its pointed edges, and details, like the position of the feet, show striking resemblance, and as Sir Charles Holmes points out, very similar representa-

tions of the Trinity may be found in French art and even in this particular Psalter of Beauneveu. However there are differences which are as important as these similarities. Beauneveu's type of figures, their lively expression, the somewhat broader proportions, the technique of the drawing of the features and even that of the drapery itself, constitute a dissimilarity between these illuminations and the picture of the Trinity.

As a comparison with Beauneveu's work more or less leads the way to Cologne, it is only logical that amongst the productions of that city we should look for works which still more closely resemble the panel of the National Gallery.

It must be confessed that there the Trinity has not been represented very frequently, in fact I know no other picture of the school of Cologne showing this subject, but the gothic sculptors of the region have reproduced it.<sup>6</sup> The type of the Crucified belongs to Cologne and not to France, where the Saviour on the cross always forms a more graceful image with a certain curve—missing here—and without the large head falling so heavily on the chest.<sup>7</sup>

Amongst the many German representations of the Crucified which resemble that in the panel of the Trinity there is especially one which corresponds in many respects with it. It is the central figure of a crucifixion with small angels, the Virgin, St. John and the two adoring saints in the collection of Mr. R. von Schnitzler, Cologne, of late I think rightly attributed to the Meister der hl. Veronika<sup>8</sup> whom we shall call by his own name, Hermann Wynrich von Wesel.

Following this indication and comparing the Trinity with other works of the same master, I think we must come to the conclusion that the picture acquired by the National Gallery must be by this particular author.

Hermann Wynrich von Wesel who, with good reason, has been called the renovator of the school of Cologne had numerous pupils and many are the works executed in his manner. To the master himself may, I think be attributed:

- I. The so called St. Clare altar-piece in the Cathedral of Cologne (the six scenes from the youth of our Lord) (fig. 3).

<sup>6</sup>E. Lühgen, *Niederrheinische Plastik*, Strasburg, 1917, pl. I<sup>1</sup> and XX<sup>4</sup>.

<sup>7</sup>Compare. f. i. the Crucified in the panel of St. Denis at the Louvre by Malonel and Bellechose, the one in the Parament de Narbonne, or in the diptych in the Barzello.

<sup>8</sup>E. Lühgen, *Rheinische Kunst der Mittelalters aus Kölner Privatbesitz*, Bonn u Leipzig, 1921, fig. 63.



2. The Death of the Virgin in the Wallraf-Richartz Museum, Cologne (No. 12).
3. St. Veronica holding the cloth with the Lord's features in the Pinakothek of Munich (No. 1) : the picture from which the artist received the name of the "Veronika Meister."
4. Triptych of the half figure of the Madonna holding a Pea-blossom between S.S. Catherine and Barbara with the Mocking of the Lord on the outside of the wings, in the Museum of Cologne (No. 9) (fig. 4).
5. S. S. Catherine and Elizabeth. Germanesne Museum, Nuremberg (Nos. 88 and 89).
6. The above mentioned Crucifixion in the von Schnitzler collection, Cologne.
7. A much damaged fresco of the Saviour Crucified between saints and an adoring cleric in the Sacristy of the St. Severin church, Cologne.
8. A similar but much repainted Crucifixion on canvas, with six saints and an adoring nun, in the Museum of Cologne (No. 9).
9. A similar Crucifixion on panel with the Virgin and eight apostles in the same Museum (No. 11) (fig. 5).

To which list we may add as tenth the Trinity of the National Gallery.<sup>9</sup> Let us dwell a moment on the hypothesis concerning the Veronika Meister. Once he was identified with Meister Wilhelm von Herle, a painter about whom records exist from 1358 onwards until 1372;<sup>10</sup> these dates alone exclude the possibility that he is the author of the group of pictures with which we are dealing here, and which all date from a somewhat later period.

<sup>9</sup>There are but few who agree upon the attributions. *G. Dehio*, *Gesch. der Deut. Kunst II*, Berlin-Leipzig, 1921, p. 188, seems to be of the opinion of those who do not dare to ascribe any other work to the Veronika Meister but the picture in Munich. I agree in many points with the list given by *E. Formenich-Richartz*, *Wilhelm von Herle u. Hermann Wynrich von Wesel*, Düsseldorf, 1896, col. 44. However, I do not think that we should ascribe to the master himself a second Madonna with the Pea-blossom in the Museum of Nuremberg (No. 7) or the group of eight Saints in the Museum of Cologne (No. 8.) Also *M. Escherich*, *Die Schule von Köln*, Strasburg, 1907, p. 30, believes the Nuremberg Madonna to have been executed by a pupil. *A. Janitschek*, *Gesch. der Deut. Malerei*, Berlin, 1890, p. 211, attributes this picture to the master but calls No. 9 of my list a school work. *Formenich-Richartz*, op. cit. is of opinion that this last picture is a late work; it was mentioned as such in the introduction of the catalogue of the exhibition of early German art of the Burlington Fine Arts Club, 1906, p. XXXII. *C. Aldenhoven*, *Gesch. der Kölner Malerschule*, Lubeck, 1902, p. 46, calls the maker of the St. Clare altar-piece "Meister Wilhelm" and ascribes to him the Veronica panel in Munich and the Crucifixions in the Museum of Cologne, but calls the Madonna triptych in this gallery a school work. *Lüthgen* *Rheimsche Kunst*, fig. 64, attributes to the master a triptych with the Madonna and Saints in the center also in the collection Von Schnitzler, it is obviously a school work. See also *F. Burger* *Die Deutsche Malerei von ausgehenden Mittelalter bis zum Ende der Renaissance*, II. Berlin (1917) p. 374.

<sup>10</sup>*J. J. Merlo*, *Kölnische Künstler in alter u. neuer Zeit*; herausg. von E. Firmin-Richartz u. H. Keussen, Düsseldorf, 1895, col. 948. *Firmin-Richartz*, op. cit.



E. Firmin Richartz has demonstrated that in all probability the Meister der hl. Veronika is the same as Hermann Wynrich von Wesel, successor of Meister Wilhelm and after him the most important painter in the city of Cologne, where he attained the highest civic honors. He is there mentioned between the dates 1378 and 1413, the year of his death.<sup>11</sup> Besides the facts that this period correspond exactly with that of the activity of the Veronika-Meister, and that the works of this artist must have been more of the leading painter of the city, we have still another argument in favour of the hypothesis that he and Hermann Wynrich von Wesel are one and the same, and it is that in a document we find that the just named artist was, in 1398, paid for an important fresco made in the Sacristy of the St. Severin church, doubtless the already mentioned Crucifixion which for many years has been attributed to our artist.

When searching in the quoted works of the painter, for points of correspondence which entitle us to include the Trinity of the National Gallery in the oeuvre of this master, we observe the following:

We do not find in his other paintings a monumental throne permitting us to make a comparison with that of the panel in London; however, a work of the school of Cologne of slightly later date in the Pinaakothek of Munich (No. 2) shows us the Madonna seated on a throne similar in style. I have already mentioned the striking resemblance existing between the figure of the Lord Crucified in the Trinity panel and the same image in the various Crucifixions of Wynrich von Wesel. In the two pictures of this subject in the Museum of Cologne, the type remains the same but the form is considerably longer. Features like those of the Eternal in the picture in London we also note in the St. Clare altar-piece and of a still more striking resemblance in the figure of St. Andrew in one of the Crucifixions of the Museum of Cologne (No. 11).

The Madonna with the Pea-blossom in the same gallery furnishes us with several points of contact. First of all this painting shows us the best example of the remarkably poetical and very peculiar female image which has been called the chief characteristic of the master. This thoroughly German type with its high forehead, rounded oval face, big but half closed eyes which we find again in the Veronica panel and in the St. Clare altar-piece, is obviously the same as that of the two angels who adore the Trinity. The treatment of the hair in these figures cor-

<sup>11</sup>*Firmin Richartz*, op. cit., *Merlo*, op. cit., col. 935.

responds with that of the Child Jesus which the Madonna in Cologne holds on her arm while the identical conventionally designed hair which here frames the Virgin's face is found around the features of the Eternal in London. We see again the drapery with its pointed ends in the scene of the Mocking of the Saviour on the outside of the little triptych where we notice also similar sudden light-effects in the faces as in those of the different figures of the Trinity. The peculiar draping is again conspicuous in the Apostles' figures of the Crucifixions of the Museum of Cologne (No. 11) where we also notice a similar position of the feet. The strongly developed hands of the Eternal in the panel of the National Gallery are found in the Veronica picture in Munich. Besides, the panel in London strikes us by the same deep sentiment and serious mystical spirit which characterizes all the works of this painter.

If we attempt to classify the master's oeuvre in chronological order, I think we should place the St. Clare altar-piece and the Death of the Virgin in the Cologne Museum in the first part of his career, the Madonna with the Pea-blossom, the Veronika panel, the two saints at Nuremberg and the Trinity in the middle period, to which also the Crucifixion in the von Schnitzler collection may be said to belong, though this last picture already leads to a later manner in which the artist seems to have effected more elongated proportions. The earliest manifestation of this change may be observed in the fresco of the Sacristy of the St. Severin's church which, as we said, dates from 1398. This tendency is more evident in the Crucifixion with six saints in the Museum of Cologne (No. 9) and culminates in the representation of the same subject with the Virgin and eight apostles in this Gallery (No. 11).

In what I think the master's later manner, the German National characteristics are more noticeable than in his earlier productions, especially during what I consider his intermediate period the artist is manifestly in close contact with the French art of painting, but his Trinity is the only picture which we might call, with Sir Charles Holmes, "a definite link" between the school of Cologne and France.

*Raimund Maier*

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FIG. 5. HERMANN WYRNICH VON WESEL: THE CRUCIFIED, THE MADONNA AND EIGHT APOSTLES  
*Wallraf-Richartz Museum, Cologne*





## JAMES SHARPLES

JAMES SHARPLES was born about 1751 in Lancashire, England, of Roman Catholic parentage. He was placed in a Jesuit College in France as a young man to study for the priesthood, but giving up this idea, he returned to England and became a pupil of George Romney, marrying shortly after.

In 1779 he was living in Cambridge; about 1782 he moved to Bath<sup>1</sup> where he taught drawing. Here "a young lady of fashion," who was among his pupils became his third wife.<sup>2</sup> In 1783 he was living at 45 Gerrard Street, London. He exhibited at the Royal Academy during all these years.

Sharples and his wife came to America about 1793-1794. His profiles of George Washington are well known. The original was drawn in 1796.

The multiplication of Sharples pastel portraits of Washington began early. It would be impossible to say how many there are. Mrs. Sharples must have been responsible for many. Two sons, James and Felix, who died in 1844, and a daughter, Rolinda, all seem to have been copyists of their father's portraits.

Sharples was literally a pastel portrait painter. His colors were kept in small glass vessels and applied with a brush.<sup>3</sup> He made a collection of portraits for himself merely requesting a sitting for a portrait to add to his pictures. This was probably an ingenious plan to obtain patronage, for duplicates were generally ordered. He finished a portrait in about two hours and charged fifteen dollars for the profile and and twenty for the full face.

The Museum at Bristol, England is very fortunate. The donation of ninety-seven pictures by Mrs. Sharples of her husband's work, as well as of her own and Rolinda's and James Junior's, contains fifty-seven portraits by James Sharples.

Dunlap tells us of a journey he took in a stagecoach with the Sharples family near Middletown, Connecticut. The horses took fright while stopping at Middletown and dashed off with Rolinda as

<sup>1</sup>Algernon Graves, "The Royal Academy," London, 1906.

<sup>2</sup>Herbert Quick, "Catalogue of the Sharples Collection." Bristol Art Gallery, England.

<sup>3</sup>C. H. Hart, "Catalogue of the Works of American Artists in the Collection of Herbert L. Pratt." New York, 1917.

NOTE. For the unreliability of James Water's "Memorials of Washington" published in New York in 1887 see Frances Parkman's Report on the Alleged Portraits of Washington," in the Massachusetts Historical Society "Proceedings" second series, January, 1887. Many reproductions of the portraits at Independence Hall are reproduced in Guy C. Lee's "History of North America" published in twenty volumes in Philadelphia, 1903-1907.

the sole occupant. Although the child escaped injury, shortly after Sharples constructed a large family wagon drawn by one large horse and travelled about with his entire family, painting his pastel portraits in many cities.

James Sharples died February 26, 1811, in New York City. He left an estate of thirty-five thousand dollars. After her husband's death Mrs. Sharples returned to England taking her family with her, with the exception of Felix who went to North Carolina.

As the information concerning the Sharples family is in a most unsatisfactory state it may be desirable to quote the dates given by Mr. Herbert Quick. Mrs. Ellen Sharples was born March 4, 1769, and died in Bristol March 14, 1849. James Sharples, Junior, was born in 1789 and died in Bristol August 10, 1839. Rolinda Sharples was born at New York 1794. She died February 10, 1838. Mr. Quick's information is derived from the tombstone in Clifton Parish Churchyard.<sup>4</sup>

Most of the earlier writers spelled the name Sharples with a double "S." However, his signature to his will, in the New York Surrogate's Office, gives only one "S."<sup>5</sup>

*Theodore Dalton*

#### PORTRAITS IN PASTEL BY JAMES SHARPLES IN THE UNITED STATES OF AMERICA

- |  |   |
|--|---|
| 1. JOHN ADAMS (1735-1826.) President. Profile to left.<br>Reproduced in Dunlap: History, 1918 edition. | 5. CHARLES BROCKDEN BROWN (1771-1810.) Novelist.      |
| 2. PIERRE AUGUSTE ADET (1763-1832.) French diplomatist.  | 6. AARON BURR (1756-1836.) Lawyer and statesman.      |
| 3. FISHER AMES (1758-1808.) Statesman. Profile to left.  | 7. DE WITT CLINTON (1769-1828.) Governor of New York. |
| 4. JOHN BARD (1716-1799.) Physician.   | 8. JAMES CLINTON (1736-1812.) General.                |
|  | 9. HENRY CRUGER (1739-1827.) Politician.              |

<sup>4</sup>Herbert Quick, "The Sharples Collection," Bristol Art Gallery.

<sup>5</sup>John Hill Morgan, "Early American Painters, Illustrated by Examples in the Collection of the N. Y. Historical Society," New York, 1921.



10. MRS. WILLIAM CUSHING, wife of the Justice of the Supreme Court.  
Reproduced in Dunlap: History, 1918 edition.
11. ELIAS DAYTON (1737-1807.) Revolutionary Officer.
12. WILLIAM FEW (1748-1828.) American Soldier.
13. HORATIO GATES (1728-1806.) Revolutionary Officer.
14. ASHBEL GREEN (1762-1848.) Clergyman.
15. ALEXANDER HAMILTON (1757-1804.)
16. JOHN SLOSS HOBART (1738-1805.) Jurist.
17. THOMAS JEFFERSON (1743-1826.) President 1800-1808.
18. WILLIAM SAMUEL JOHNSON (1727-1819.)
19. JAMES KENT (1763-1847.) Jurist.
20. LE FEVRE, aide to Colonel La Rouerie.
21. JOHN LANGDON (1739-1819.)
22. HENRY LAURENS (1724-1792.)
23. ROBERT R. LIVINGSTON (1746-1813.)
24. JAMES MCHENRY (1753-1816.)
25. THOMAS MCKEAN (1734-1817.)
26. MRS. JAMES MADISON (1772-1849.)
27. JAMES MONROE (1758-1831.) President 1817-25.
28. CHARLES COTESWORTH PINCKNEY (1746-1825.) Soldier and Statesman.
29. RUFUS PUTNAM (1738-1824.) Soldier.
30. DR. BENJAMIN RUSH (1745-1813.)
31. COLONEL HENRY SHERBOURNE, Treasurer of R. I., 1792-1818.
32. ISAAC SMITH (1736-1807.) Patriot.
33. SAMUEL SMITH (1752-1839.)
34. WILLIAM LANGSTON SMITH (d. 1812.) Diplomatist.
35. RICHARD DOBBS SPAIGHT (1758-1802.) Governor of North Carolina.
36. WILLIAM STOUGHTON, Spanish Minister to the U. S.
37. VAN BERCKEL. Dutch Minister to the U. S.
38. PHILIP VAN CORTLANDT (1749-1831.) American soldier.
39. JEREMIAH WADSWORTH (1743-1804.) M. C. 1786-1788.
40. BUSHROD WASHINGTON (1762-1829.) Jurist; nephew of G. W.
41. GEORGE WASHINGTON (1732-1799.)
42. GENERAL ANTHONY WAYNE (1745-1796.) Hero of Stony Point.
43. NOAH WEBSTER (1758-1843.) Philologist.
44. JAMES WILKINSON (1757-1825.)
45. DON CARLOS MARQUIS DE YRUJO (1763-d. after 1804.) Spanish diplomat.  
*The foregoing forty-five pastel portraits are in the National Museum, Independence Hall, Philadelphia.*
46. ALBERT GALLATIN (1776-1849.)  
9 $\frac{3}{8}$  x 7 $\frac{3}{8}$ .  
Metropolitan Museum.
47. ALEXANDER HAMILTON (1757-1804.) 9 $\frac{1}{2}$  x 7 $\frac{1}{2}$ . N. Y. Historical Society.  
Reproduced in J. H. Morgan: *Early American Painters*. N. Y. Historical Society, 1921.
48. JOSIAH INGERSOLL (1763-1839.)  
9 $\frac{1}{8}$  x 7 $\frac{3}{8}$ .  
Metropolitan Museum.
49. LAFAYETTE (attributed.) 10 x 8.  
Stan. V. Henkel's Sale, Dec., 1920.
50. ALEXANDER MARTIN.  
Reproduced in Henderson: *Conquest of the Old Southwest*.
51. JOHN MASON? 10 x 8.  
Stan. V. Henkel's Sale, Dec., 1920.
52. SAMUEL L. MITCHELL, D.D. (1764-1831.) 9 x 7.  
N. Y. Historical Society.
53. ELIHU SMITH (1771-1798.) 9 x 7.  
N. Y. Historical Society.
54. ELIHU SMITH. 10 x 8.  
Painted about 1795-97 at Litchfield, Conn.  
Owned by Mr. W. H. Crittenden, 1917.
55. DR. REUBEN SMITH. 10 x 8.  
Painted about 1795-97 at Litchfield, Conn.  
Owned by Mr. W. H. Crittenden, 1917.

56. CHARLOTTE TABB (Mrs. Lemuel Nicholson.) 10 x 8.  
Painted about 1800. Owned by J. H. Morgan.
57. EMORY TABB (Mrs. Thomas Parramore.) 10 x 8.  
Painted about 1800. Owned by Mr. J. H. Morgan.
58. GEORGE WASHINGTON. 9 x 7. Face turned three-quarters.  
Owned by Mr. H. L. Pratt.
59. GEORGE WASHINGTON. 10 x 7¾.  
Profile.  
Formerly in Lord Belper's Collection. Owned by Mr. J. P. Morgan.  
*Numbers 54 to 59 are reproduced in J. H. Morgan's Exhibition of Early American Paintings, Brooklyn Museum, 1917.*
60. GEORGE WASHINGTON. 8¾ x 6¾.  
Pastel.  
Owned by Mr. H. L. Pratt.
61. ROBERT R. LIVINGSTON (1746-1813.) 9 x 7.  
Owned by Mrs. Emily Fairlie Ogden Nelson. Shown at Hudson-Fulton Exhibition, Metropolitan Museum, N. Y.
62. PORTRAIT OF A GENTLEMAN. 9 x 7.  
Owned by Mr. H. L. Pratt.
63. PORTRAIT OF A MAN. 10 x 8.  
Frank Bulkeley Smith Collection, 1920.
64. COL. RICHARD VARICK. 13½ x 10½.
65. MRS. RICHARD VARICK. 13½ x 10½.  
Col. Varick was Aide-de-Camp to General Benedict Arnold at the time of the latter's treason in 1780, afterwards became Washington's military secretary.
66. MRS. HANNAH ERWIN ISRAEL. 8 x 6.  
Mrs. Israel was born in Wilmington, Del., in 1758 and died in 1814. She was the wife of Israel Israel, High Sheriff of Philadelphia.
67. PORTRAIT OF A MAN. 9½ x 7½.
68. JAMES MCCLURG (1747-1823.) Oval, 10 x 8.  
Reproduced in "Hundred Early American Paintings." 1918.
69. JOHN BROWN, Member from Virginia of the First Congress.  
Owned by Mrs. William T. Scott, Frankfort, Ky., 1892.
70. MRS. LAWRENCE LEWIS, née Eleanor Parke Custis.  
Owned by Professor R. B. Winder, Baltimore, Md., 1892.
71. SAMUEL LIVERMORE, Member from N. H. of the First Congress.  
Owned by Charles G. Saunders, Lawrence, Mass., 1892.
72. JOHN LANGDON, Member from N. H. of the First Congress.  
Owned by John Ewing, N. Y., 1892.
73. JEREMIAH WADSWORTH, One of the Connecticut Delegation to the First Congress.  
Owned by Charles A. Brinley, Pa., 1892.
74. SIR JOHN TEMPLE, about 1796.  
Owned by Robert C. Winthrop, 1892.
75. LADY TEMPLE, about 1796.  
Owned by Robert C. Winthrop, 1892.
76. GEORGE WASHINGTON, 1798.  
Owned by General G. W. C. Lee, Lexington, Va., 1892.
77. GEORGE WASHINGTON.  
Owned by David Hoffman, 1881.
78. GEORGE WASHINGTON.  
Owned by Honorable James Hillhouse, New Haven, Conn., before 1881.
79. GEORGE WASHINGTON.  
Drawn for Judge Peters.
80. GEORGE WASHINGTON.  
Owned by Mrs. Morton Lewis, Bridgewater, Penn., 1881.
81. ROSCIUS CICERO BORLAND. 10 x 8.
82. EUCLID BORLAND. 10 x 8.
83. DR. THOMAS WOOD BORLAND. 10 x 8.
84. HARRIET GODWIN BORLAND. 10 x 8.
85. MARY GILES GREEN. 10 x 8.
86. FANNIE GREEN. 10 x 8.
87. GEORGE GODWIN. 10 x 8.
88. JEREMIAH GODWIN. 10 x 8.
89. SALLY WILKINSON GODWIN. 10 x 8.  
Numbers 81 to 89 owned by Mrs. Thomas Borland, Norfolk, Virginia.
90. COMFORT GORE WINDER.
91. DR. JOHN WINDER.
92. MARY HARMONSON WINDER.
93. JOHN HARMONSON WINDER.  
Numbers 90 to 93 owned by the Misses Garrett, Williamsburg, Virginia.
94. MARTHA TABB SMITH. 9½ x 6¾.





JAMES SHARPLES: CHARLES BROCKDEN BROWN  
*Art Collection, Independence Hall, Philadelphia, Penna. Courtesy of the National Museum  
 Independence Hall Group*



JAMES SHARPLES: ANTHONY WAYNE  
*Belonging to and reproduced by courtesy of The National Museum, Independence Hall Group,  
 Independence Hall, Philadelphia, Penn.*





95. REVEREND ARMISTEAD SMITH.
96. WILLIAM PATTERSON SMITH.  
Numbers 94 to 96 owned by Mrs. Isaac Carrington, Richmond, Virginia.
97. THOMAS MASON.  $9\frac{1}{2} \times 7\frac{1}{2}$ .  
Owned by Carroll Mason Sparrow, University of Virginia.
98. MRS. CHRISTOPHER TOMPKINS.
99. CAPTAIN JOHN PATTERSON.
100. MRS. JOHN PATTERSON, née Elizabeth Tabb.  
Numbers 98 to 100 owned by Mrs. Philip E. Yeatman, Norfolk, Virginia.
101. MRS. ROBERT EGGLEFIELD GRIFFITH.  $9 \times 7\frac{5}{8}$ .  
Owned by Mrs. George Carter, near Leesburg, Virginia.

## THE INCE-BLUNDELL VAN EYCK

IT will be recalled that a year ago the Trustees of the Felton Bequest coveted Millais's painting of the Carpenter's Shop for the National Gallery of Victoria, Melbourne. However, the London National Gallery eventually succeeded in acquiring it with the aid of private subscribers. Mr. Frank Rinder, who has done such strenuous work as European Adviser to the Trustees of the Felton Bequest, before long had the consolation of purchasing a representative picture by Jan Steen from Raby Castle, and he subsequently added to the Overseas collection a Portrait of Rachel, Countess of Southampton by Van Dyck which was formerly in the collection of Lady Lucas. But far greater significance is attached by art lovers and connoisseurs to the Madonna and Child by John Van Eyck, which, with the aid of Captain R. Langton Douglas, Mr. Rinder's Trustees have recently obtained from the Weld-Blundell Collection at Ince-Blundell in Lancashire.

It was a matter of common knowledge some nine years ago that Mr. C. J. Weld-Blundell would be prepared to sell this diminutive panel together with two other paintings for a large sum, or, alternatively, this one for a third of the figure. As it was then in a bad state of preservation and its beauties, superficially at least, impaired by bad or chilled varnish, the panel remained in its home in the North of England. However, a recent offer eventually proved to be acceptable and the painting, which measures only  $10\frac{3}{8} \times 7\frac{5}{8}$  inches, was on loan for two months at the National Gallery, London.

That fact alone throws once more into prominent relief the close relationship existing between this magnificent but tiny work, on the one hand, and the three other paintings by John Van Eyck which for

over sixty years have belonged to the Gallery in Trafalgar Square. For all the world knows that his Tymotheos (No. 290) of 1432, was acquired in 1857; his "Man with a red Turban" (No. 222), of 1433, in 1851; and his "Arnolphini and his Wife" (No. 186), of 1434, in 1842. The Trustees of the Felton Bequest may well have paid many times the amount that those three world-famous paintings collectively cost the British nation in years gone by. It seems strange that the Trustees and the Director of the London National Gallery should have thought fit at this moment to withdraw from public view the two male portraits just cited.

In a room lit from the left by a window, glazed with small lozenges of different colors, is the Virgin who wears a blue dress and an ample red mantle, the folds of which are wide-spread on the ground. The Infant Christ, seated on a white linen cloth placed on the Virgin's lap, is turning over the leaves of an illuminated manuscript. The Cloth of Honour is of green and gold brocade, ornamented with floriated designs set in ogee-shaped compartments; and the *baldacchino* is edged with red fringe. On a shelf below the window on the left are a metal vase, which has a crystal cover and some fruit. On the aumbry on the right we see a pricket candlestick and a metal pot, while on the floor nearby is a brass pan and across the foreground a rich carpet is spread. High up on the wall on the left in the background we read the inscription:—

"COPLETV ANO D.  
MCCCCXXXIIJ  
P. IOHEM DE EYC  
BRUGIS."

And on the opposite side, equally high up, is the painter's device: "ALS IXH XAN." This cryptic phrase, which signifies in Flemish: "Comme je puis," may be freely paraphrased into English: "as well as I can do." Strangely enough, it is here met with on the panel and not on the frame, as happens in the case of the Man with a red Turban, the Madonna by a Fountain at Antwerp, painted six years later, and the Portrait of the Artist's Wife in the Bruges Gallery. We note also that in the Ince-Blundell Madonna the painter contents himself with simple capitals in a recessed portion of the background. Yet, two years later in the Arnolphini double portrait he derives obvious delight from indulging in ornate uncials and caligraphic flourishes.

It is noteworthy that in the Madonna before us the final letters of the second and third lines of the inscription on the left, which is rend-



ered with contractions, has by the restorer been freshened up because, owing to the reflection of the light welling in at the window, that part of the original painting, by reason of its being in a lighter key, has at some time worn away.

The Blundell family, from one of whose descendants in the female line this Madonna has lately been purchased, is of Norman origin. Moreover, the name — originally spelt Blondel — became romantic in the twelfth century by the fidelity of Blondel de Nesle, the Minstrel-Squire of Richard Coeur de Lion; and at that distant period he was known alternatively as Blondel of Artois. At a much later date the Blondels were differentiated as Blundells of Crosby and Blundells of Ince. We find that William Blundell, of Crosby, was a noted and loyal Cavalier. In 1737, however, the main descent of that branch of the family failed. In time the name was assumed by the Peppards, who were Liverpool merchants. For Henry Peppard married the daughter and heiress of Nicholas Blundell, of Crosby, and so this branch of the family has been perpetuated and its estates in Lancashire retained. It happens that land held by them half a century ago has subsequently been converted into valuable building estates.

Although the villages of Crosby and Ince are little more than a mile apart, the two branches of the family seem from an early date to have established themselves separately. Even in the twelfth century Hynes, i. e. Ince, was held by one Richard Blundell, and in 1242 another of the same name held one third of a Knight's fee there.

Henry Blundell, of Ince, was born in 1733; from 1777 he became prominent as a collector of antiquities and strove to revive that taste for antique sculptures which Charles I, the Earl of Arundel, the Earl of Pembroke and the Duke of Buckingham had a century previously fostered in England. In 1803 Henry Blundell published an "Account of the Statues at Ince, collected by H. B.," while six years later appeared the work entitled "Engravings of Statues and Sepulchral Monuments in the Collection of Henry Blundell, Esq. at Ince." Whether it was he who purchased the little picture now before us, as seems probable, cannot be proved. But he certainly was not content to remain a mere archaeologist, as he in 1762 commissioned Sir Joshua Reynolds to paint a portrait of his wife (née Mostyn). Since the beginning of the nineteenth century the owners of Ince, which lies in a level country near the sea about ten miles north of Liverpool, have habitually thrown their house open to the public. Moreover, Henry Blundell, in his publication of 1809, claimed to be "one of the first in the County of

Lancashire who abolished that shameful custom of allowing vails to servants."

Charles Robert Blundell, son of Henry Blundell and Elizabeth (née Mostyn) died unmarried; and this branch of the family also failed in the direct male line. The estates then passed to Thomas, second son of John Weld of Lulworth in Dorsetshire; and the said Thomas in due course assumed the additional name of Blundell. About 1839, when he married, the work that now confronts us was evidently hanging in "the Chaplain's Room" at Ince. In due course it was removed to the Drawing Room, where it was seen by Waagen who, in 1854, wrote in his "Art Treasures." Vol. III, pge 249, as follows:—

"Recognised by me as a Jan Van Eyck . . . . Throughout of a most masterly miniature-like execution, and deep glow of coloring; and, excepting the many cracks in the color, well preserved. Next the canopy I found the inscription "Completem anno domini. MCCCCXXXII (sic) per Johannem de Eyck, Brugis," and his motto — "Als ich chan (sic)." This was consequently executed in the same year that he and his brother Hubert finished the great altarpiece for the Cathedral of Ghent."

It is not impossible that until then the picture was not assigned to one of the Van Eycks, but like many another Flemish painting at that date boldly labelled Dürer. We are, beyond question, under a debt of gratitude to Waagen for his careful note-taking in many fields, for the reason that *Litera scripta manet*. However, at the risk of appearing pedantic, it may be as well at this point to indicate two slight inaccuracies on the part of Waagen. And we do so that we may best scotch at their birth various loose statements which during the five following decades misled such various writers on Early Flemish art as Crowe, Schnaase, Von Tschudi, Voll, Bode, Kaemmerer, Fierens and Friedlaender. For, this picture, being in a remote private collection, Waagen's statement would naturally be accepted without demur. Seeing that the Ince-Blundell panel (the measurements of which were not quite correctly given by Waagen) was painted in 1433, it was achieved rather later than the Altarpiece, now once more in its entirety at Ghent, which is inscribed with the chronogram that dates it May 6th, 1432.

Thomas Weld-Blundell in 1884 exhibited this little gem at the Royal Academy. Eight years later his son, C. J. Weld-Blundell, lent it to the Burlington Fine Arts Club as well as to an exhibition held at the Guildhall, London. Although he did not send it to the memorable





JAN VAN EYCK: MADONNA AND CHILD  
*The National Gallery of Victoria, Melbourne, Australia*





display of Flemish Art at Bruges in 1902, he once more showed it at the Guildhall in 1906. Dr. Von Bode has drawn our attention to the fact that a copy of this picture once belonged to the Duke of Verdura in Sicily. Another copy is said to be in the Museum at Catania, but the present writer was unable to locate it there some three months ago.

It is not too much to say that, by the aid of the microscope, the four Eyckian works of 1432-34 with which we have just dealt suffice to show the annual progress made by the great Netherlandish Master in his self-imposed tasks during the first half of the closing decade of his life. Even if they were not dated, we could, by internal evidence, arrange them in the order of their achievement with just as much certainty as we can demonstrate the progress of the young Raphael, both as draughtsman and painter, in the period of 1504-06. The treatment of the window in the Ince-Blundell Madonna paved the way for the more deliberately emphasised motif that is contained in the centre panel of Robert Campin's Mérode Altarpiece.

It may be apposite to point out that the only universally accepted painting by either of the Van Eycks on the Continent of America is the Vision of St. Francis in the John G. Johnson Gallery at Philadelphia. Moreover, there are now known to exist in private possession in the whole world only three pictures by the Van Eyck brothers, viz: The Three Marys in the Collection of Sir Herbert Cook at Richmond; the Madonna and Saints in one of the Rothschild collections in Paris; and the late, unfinished and injured triptych belonging to M. Helleputte at Kessel-Loo.

The needlessly ample and billowing mantle of the Madonna as here painted, reflects the influence of mediaeval wood-carvers. Some may recall that the name of our painter is rendered in fourteen different ways in documents, but his spelling of his own name as "EYC," in the work before us, seems to be unique.

In conclusion, whatever may have been the history of this panel from the fifteenth to the early nineteenth century, it is not identifiable with the Virgin and Child of similar measurement which was in the Fesch Collection in 1845 (No. 261).

*Maurice W. Brockwell*

## JACOPO BEDI

THE painters' school of Gubbio is the first which in fifteenth century Umbria assumes a character of its own, due to Ottaviano Nelli, in whose personality are combined influences of the so-called international style, and influences emanating from the greatest Gothic artist in the first years of the fifteenth century in the region of Umbria and the Marches, viz., Gentile da Fabriano. But Nelli is not a mere imitator; he had a typical individuality, and was a vivid if not always a pleasing illustrator, who suffused with humble realism, sometimes with piquant humor, the religious legends. He enjoyed an unquestioned fame in his own city, which is shut in amid the mountains, and jealous, particularly in the fine arts, of its own special traditions. Even after the death of Nelli, which occurred in 1444, his stylistic manner continued to be extended in Gubbio by minor individuals. Among these latter we now know Giovanni Pinitali, Domenico di Cecco di Baldi and Bernardino di Nanni dell'Eugenia; while other local painters, whose works are preserved, are still waiting until some investigation of archives shall reveal their names. Such is the case with the painter of a Virgin with the Infant surrounded by angels, now entirely repainted, in the church of the Piaggiola,—and perhaps of a tablet, with Vincenzo Ferreri, in the Pinacothèque. The same is true of another later painter, who frescoed, with reds and charcoal, in the monastery of San Benedetto, the Annunciation, the Nativity (between two saints) and the Adoration of the Magi, which show devoted adherence to Nelli's manner, except in the figure of the Eternal Father above the central scene, which seems to approach the style of Niccolò da Foligno. But among all these followers, who tapestried with mural paintings the churches and houses of Gubbio, there is one who in his native originality, in forms and coloring, stands out from the crowd of imitators, and reveals a certain personal accent. That is Jacopo Bedi di Benedetto, an artist registered in the records of Gubbio, who signed his name at the end of a long inscription in fresco in the little chapel of the cemetery of S. Secondo.<sup>1</sup>

<sup>1</sup>The inscription, in minuscule Gothic letters, is near the window in the wall of the chapel, and I transcribe it faithfully, filling out the abbreviations.

IN NOMINE DOMINI AMEN. ANNO DOMINI MILLESIMO QUATRACENTESIMO QUINQUAGESIMO OCTAVO TEMPORE DOMINI PII PAPE SECUNDI ANNO PRIMO SVI PONTIFICATUS DIE SEPTIMA MENSIS SETEMBRIS. ONNIPOTENS SEMPITERNE DEVS QVI PRECIBVS ET MERITIS BEATI SANCTI SEBASTIANI QVANDAM GENERALEM PESTEM HOMINVM REVOCISTI PRESTA VT QVI PRO SIMILI PESTE SVB TVA CONF-

*Translation by Prof. Wm. C. Lawton*





FIG. 1. JACOPO BEDI: FOUR DOCTORS OF THE CHURCH  
*Chapel of the Cemetery of S. Secondo, Gubbio*





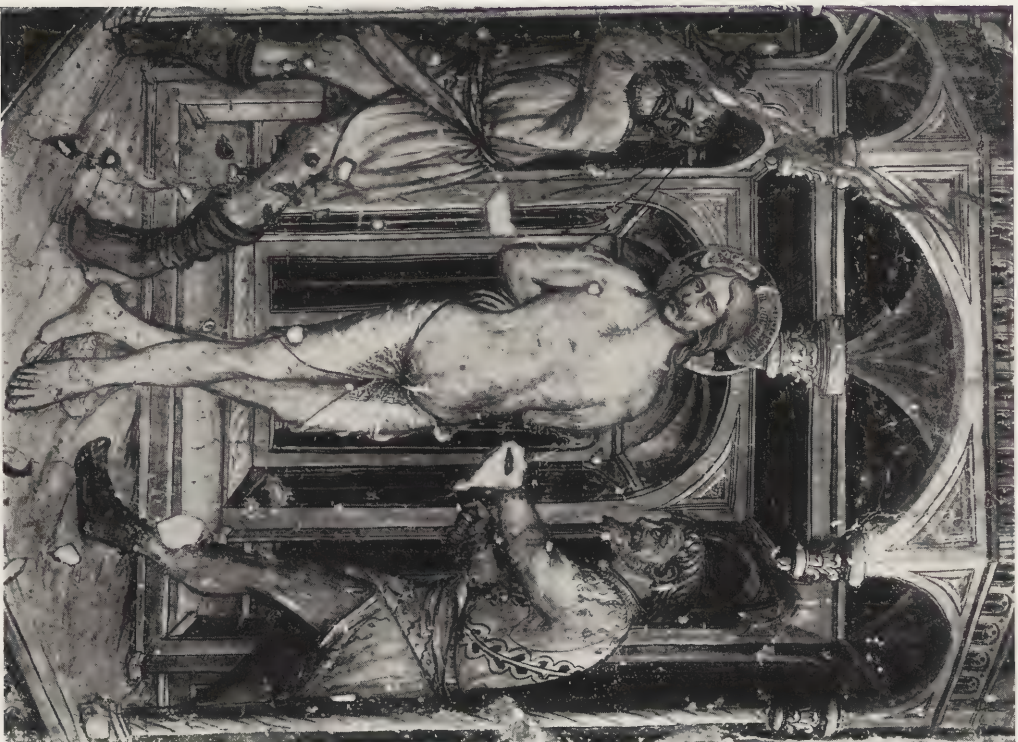


FIG. 3. DISCIPLE OF OTTAVIANO NELLI: FLAGELLATION  
*Crypt of S. Maria dei Laici*



FIG. 2. JACOPO BEDI: FLAGELLATION  
*Chapel of the Cemetery of S. Secondo, Gubbio*







FIG. 5. JACOPO BEDI: ST. SEBASTIAN  
*Chapel of the Cemetery of S. Secondo, Gubbio*



FIG. 4. ANONYMOUS MASTER: ANNUNCIATION WITH  
 ST. SEBASTIAN AND ST. DONNINO  
*St. Domenico, Gubbio*





We learn from this record how in 1458, to the honor of God who, through the intercession of St. Sebastian, had freed the city from the pestilence, the chapel had been decorated with paintings which still remain though more or less injured. In the dome are the four Doctors of the Church, in half length (fig. 1). On the three walls, respectively, the Flagellation (fig. 2), the Martyrdom, and the laying of St. Sebastian in the tomb. Each of these is explained by inscriptions, now half effaced, set under each picture. Furthermore, in the last scene and in that one which faces it, there are to be noticed, in the decorations of their architecture, two medallions in *grisaille* of St. John the Evangelist, first as actually present at the apocalyptic vision, and then as intent upon the writing of his works.

There is no doubt that Jacopo Bedi springs from the pictorial tradition of Ottaviano Nelli. The St. Augustine wearing the mitre, and in a small degree the St. Gregory frescoed in the dome, declare that fact clearly; but the little arches in trefoil, all decorated with lace work, within which the figures of the four saints are set, and those of the side walls, have a Gothic brilliancy more refined than we see in any work of Nelli. The rich and elaborate landscape in the scene of St. Sebastian's martyrdom, with those buildings all rose-tinted, is the creation of a lively imagination, which is to be credited to the painter. He associates with it a decorative use of line all his own, evident in the manner in which the arrows in the saint's body are symmetrically arranged, and in the attitudes of the executioners who are shooting at him—caricature-types in the austere taste of the Gothico-international style. Finally, the consistency in the drawing of certain figures should be noted as well. The naked body of the scourged figure (fig. 2), should be compared with that by a mediocre disciple of Nelli, in a picture of the Flagellation in the crypt of Santa Maria dei Laici (fig. 3). Certain formal resemblances assure us that Jacopo de Bedi was acquainted with the works of the brothers Salimbeni da San Severino. That suffices to explain to us his Gothic architectural forms, and those

DENTIA CONFIDVNT TVIS PRECIBVS ET MERITIS AB IPSA ET AB OMNI TRIBVLATIONE LIBERENTVR PER XPISTVM AMEN.

"In the name of the Lord, Amen. In the year of our Lord one thousand four hundred and fifty-eight, in the time of the lord Pope Pius II, in the first year of his pontificate, on the seventh day of the month September, Thou, omnipotent eternal God, because of the prayers and merits of the Blessed Saint Sebastian, didst recall a certain general pestilence. Amen.

Bring Thou it to pass that they who, in the face of a similar pestilence, confiding in thee, put their trust in thy prayers and merits, may be freed from that and from all tribulation, for Christ's sake."

The second sentence seems to be addressed to St. Sebastian. The signature of the painter, within an encircling band, is Iacobus Pinxsit.

Regarding Jacopo Bedi there are known some notices from 1432 to 1475. See *G. Mazzatinti Documenti per la Storia della artia Gubbio in Archivio Storico per la Marche e per l'Umbria*, 1886, Vol. IXeX. Fasc. I.

medallions, without going on to surmise that he had studied French illuminated manuscripts.

But that is not all. His Gothic arch is strangely associated with the full circular one; and his Flagellation is set in a niche that is chamfered on its curve and shell-shaped arch, as a Florentine painter might have done in the middle of the fifteenth century. Furthermore, his coloring is not of the sort that is dear to Gothic painting,—warm, with a golden tone, though it is clear, vivid, limpid, like that which the art of Domenico Veneziano had given to the Florentine school. This sincere little Jacopo Bedi knew Florence, then? Perhaps he was never in that city; but the nearness of Gubbio to the Marches induced him to cross the Apennines, and go as far as Fabriano. In his minutely realistic San Girolamo he imitated that of Antonio da Fabriano, (1451) in the Fornari Pinacothèque,—so decisive does a comparison of the two seem to me. He saw, too, in the Abbey of St. Vittore, a tablet of Neri di Bicci, now in the Fabriano Pinacothèque, with the Virgin seated on a throne, in the form of a niche with two saints on either side, perfectly clear in coloring, in which Neri di Bicci is deliberately following Domenico Veneziano.<sup>2</sup> Without mastering the realism nor the luminosity which Neri was developing, he did succeed, in the chapel of St. Secondo, in reflecting them unconsciously, mingled with the influences of his own education, without, of course, introducing any new features into Umbrian art. Only his simple decorative method finds an imitator. In St. Domenico at Gubbio there were discovered by the efforts of the present writer four chapels, rich in frescoes which epitomize a century of Engubian painting, because they extend from the end of the fourteenth century to the close of the fifteenth. In the second chapel to the right there reappeared—together with other paintings—a fresco executed about the seventh decade of the fifteenth century. It represents a fragmentary Annunciation, with St. Sebastian (fig. 4) and St. Donnino on either side. The anonymous painter, perhaps the same one who depicted the Flagellation in Santa Maria dei Laici, showed himself, in the figure of the former of the two saints, an imitator of that St. Sebastian (fig. 5) which Jacopo Bedi had frescoed in the chapel of St. Secondo.

*Mario Salini*

<sup>2</sup>The tablet of Neri di Bicci, and that of Antonio di Fabriano, are published by L. Venturi in *l'Arte*, 1915, pp. 72-73.







#### EARLY AMERICAN SILVER

BUCKLES BY GEORGE TYLER, STRAINER BY MYER MYERS, SMALL BEAKERS BY JOHN SAYRE,  
SPOONS TO RIGHT BY JOHN GARDNER, TO THE LEFT BY GIDEON CASEY  
AND BELOW BY ROBERT FAIRCHILD



#### AMERICAN MINIATURES

FULTON — SAMUEL WOODWORTH  
HEALY — FRANCES SARGENT OSGOOD  
CATLIN — DONALD MACKENZIE  
SMITH — ROBERT TAYLOR CONRAD

## AMERICAN ANTIQUES

Notes on Colonial and Early American Furniture,  
Silver, Needlework, Portraiture, Silhouettes, Pewter,  
Engravings, Glass, China and other Arts and Crafts.

### COLONIAL AND REVOLUTIONARY SILVER

Diminutive beakers or cans like the pair by John Sayre which we reproduce are very uncommon. These are but one and nine-sixteenths inches in diameter at the base, one and eleven-sixteenths inches at the brim and two and one-eighth inches high. Perhaps they were a sort of aristocratic forerunner of the later medicine glass and formed part of the equipment of an old medicine chest. They are severely plain but handsome in both line and proportion. The maker's mark "I. SAYRE" appears on the bottom of each of them. John Sayre, the brother of Joel, who was also a silversmith, was born in Southampton, Long Island, June 13, 1771. He was the son of Matthew and Mehitabel Herrick Sayre. He married, April 10, 1816, Elizabeth, the daughter of Samuel Downer of Westfield, New Jersey, who was born December 31, 1788. John Sayre's name appears first as a gold and silversmith in the New York City directory from 1796 to 1802. Thereafter he became a publisher at the corner of Broadway and Wall Street. He died in Plainfield, New Jersey, November 26, 1852.

Of the spoons which we illustrate, that by Robert Fairchild is the most unusual and beautiful. In form it is an almost exact reproduction of an English spoon of the seventeenth century. Robert Fairchild was born in Stratford, Conn., in 1703, and worked there from 1749 to 1772, when he moved to New Haven. He was an ardent patriot in Revolutionary days and liberty was given him and his associates to erect a powder mill in Stratford in 1776 by the General Assembly.

The drop tail and shell-scroll spoons shown are by John Gardner and Gideon Casey. John Gardner was a descendant of the Gardiner family of Gardiner's Island and worked in New London, Conn., exclusively, I think. He was born in 1734 and died in 1776. Gideon Casey who made the other rat-tail spoon was born in Newport, R. I., in 1726, resided in Exeter for some time prior to 1754 when he moved to South Kingston and was in business there as a silversmith, associated with his brother Samuel until 1762. He was admitted as a freeman in South Kingston, April 3, 1754 and in 1762 separated from his brother Samuel and moved to Warwick. He married first Jane Roberts in Exeter, July 31, 1747, from whom he was divorced in 1759; and second, Elizabeth Johnson, in Newport, May 11, 1760. He died in 1786.

The handsome little punch strainer, probably hammered out of a silver coin, is a nice little specimen of the artistry of the Jewish silversmith, Myer Myers,



who was admitted as a freeman in New York City in 1746. He was president of the local Silversmiths' Society in 1776 and was working there as late as 1790. In 1755 his shop was "opposite the Meal Market."

The small buckles are somewhat of a discovery. Larger buckles of Colonial and Revolutionary days are not unusual but a tiny pair like these which measure but one and three-eighths inch high by one and one-half inch wide are very seldom found. They were fashioned by George Tyler of Boston, who was born in 1740 and working there as late as 1785.

#### FOUR AMERICAN MINIATURES

The fine miniature of Frances Sargent Osgood (1811-1850) is a rare example by George P. A. Healy (1813-1894) the well-known American portrait painter. It is exquisitely painted and a far superior performance to many of his larger canvases. The sitter was the wife of the artist, Samuel Stillman Osgood, and achieved distinction as a writer of both prose and poetry. Healy painted her miniature while they were both abroad, sometime between 1835 and 1839, when she returned to Boston.

Judge Robert Taylor Conrad (1810-1858) the subject of the miniature by James P. Smith (1808-1888) was a lawyer, editor and dramatist, and the first Mayor of consolidated Philadelphia. He wrote the tragedy of "Aylmere", made famous by Edward Forrest in the role of Jack Cade. James Smith, the miniaturist, was a drawing teacher as well and a life-long Philadelphian. The present specimen of his work is a surpassingly beautiful one and interesting from the fact that it belonged to one of the artist's close friends, the late Charles Henry Hart.

George Catlin (1796-1872) who painted the miniature of Donald Mackenzie (1783-1851) beside being somewhat of an author was a painter of portraits in oil and miniature. He visited Mackenzie at the Fort of the American Fur Company near the junction of the Missouri and Yellowstone rivers in 1832, and this likeness was probably painted at that time. Donald Mackenzie, fur trader, pioneer and associate of John Jacob Astor, was familiarly known as the King of the Northwest and several of his adventures were recorded by Washington Irving.

Robert Fulton's miniature of Samuel Woodworth (1784-1842) was painted in New York in 1810, the year of Woodworth's marriage and it is said to have been done as a wedding present for his bride. Woodworth was one of the founders of the New York "Mirror", a famous periodical in its day and an editor, printer, publisher and poet as well. He wrote the well-known ballad "The Old Oaken Bucket" and became a leading figure in metropolitan literary and artistic circles.

#### ERRATA

In Mr. Berenson's article on "A Panel by Roberto Oderisi" in the last issue, Note 3, page 72, for 1920 read 1900.







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PUBLISHED BY FREDERIC FAIRCHILD SHERMAN  
105 Middle Street Portland, Maine and  
8 West 47th Street New York City New York

ENGLISH AGENTS: Messrs. Bromhead, Cutts & Co., Ltd.  
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Of ART IN AMERICA published bi-monthly at Portland, Maine, for April 1, 1923.

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County of New York {

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FIG. 5. MADONNA AND CHILD. WOOD  
By GREGOR ERHART OF ULM  
(1490 - 1500)

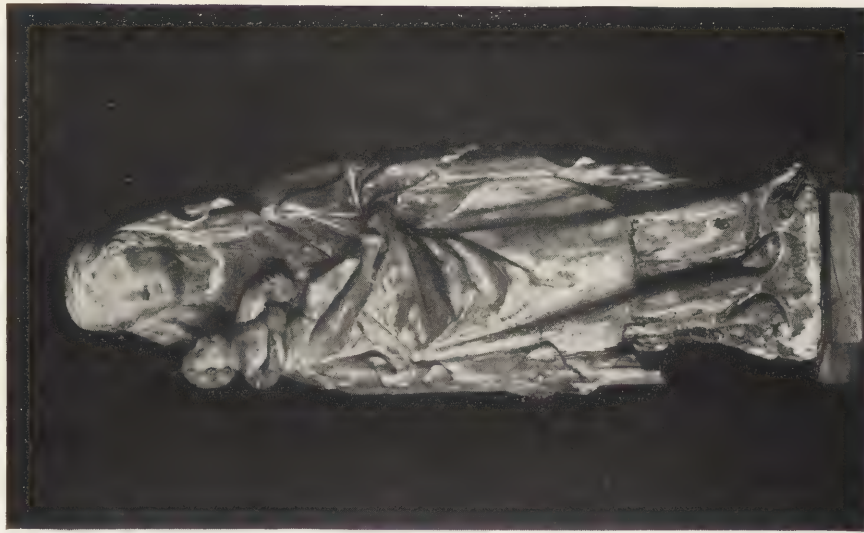


FIG. 1. MADONNA AND CHILD. WOOD  
LOW RHENISH ABOUT 1400



FIG. 4. MADONNA AND CHILD. WOOD  
NUREMBERG (?) ABOUT 1470 - 1480

ART IN AMERICA *AND ELSEWHERE*  
AN ILLUSTRATED BI-MONTHLY MAGAZINE  
VOLUME XI . NUMBER IV . JUNE 1923



GERMAN GOTHIC SCULPTURES IN THE  
RALPH N. BOOTH COLLECTION, DETROIT

*Translation by Catherine Beach Ely*

GERMAN sculpture is beginning to acquire international importance. This gradual revolution is most plainly shown by the purchases of American museums in recent years. Undoubtedly there were German pieces in American museums in former days; but their connection with the rest of European Art, their place in the development of style, their national characteristics were not sufficiently investigated. A state of affairs which, for example, made it possible for the Berlin Museum about ten years ago to bring back to Germany some excellent works of sculpture bought at a low price from American possessors, among them a *Burial of Christ*, a distinctive work by Hans Schwarz, the best German engraver of medals and worker in plastic art of the Renaissance. Today even German baroque and rococo plastic art gets into the American museums (such as the Mainz wooden statue of Saint Bartholemus in the Detroit Museum), that is to say an art which even in its birthplace has not had until recently a renewal of appreciation and of popularity with collectors.

Each of the works to which I am to give a short explanation offers

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an important chapter in the history of German sculpture. I will begin with the Gothic examples. The graceful Madonna, (Fig. 1), probably originated about 1400 in the Rhineland, that is, in the region which was most open to French influence. The nobility of Mary's bearing and expression, the delicately balanced drapery, the slight swing of the body remind us distinctly enough of the French originals, which are preserved for us in life-size statues and even more frequently in numerous ivory madonnas.

Although the French original is also extensively in Germany the standard for the Gothic Madonna-type, the *Pieta* group is, on the other hand, essentially of *German creation*. Its Italian name might easily give an incorrect impression. Italian art borrowed the idea of the *Pieta* group from German art. In Germany it developed, unlike other representations, not from the Passion Plays, but from lyric poetry, from the brooding lamentation of the Mother who at evening, after the work of redemption upon the Cross is finished, weeps over the dead Son upon her lap. The Vesper group, originating in the fourteenth century, remained until the dying out of church art at the end of the eighteenth century a sculpture-theme which was continually taking on new forms. Among the countless number of examples which have been preserved there are, indeed, groups which in respect to period and style belong together, but are never literal copies of famous originals.

The Vesper group (Fig. 2) and a similar group with the body of Christ held by an angel (Fig. 3) are interesting both as to material and interpretation of theme. They belong to the works of sculpture in fine stone, marble and alabaster which in the Middle Ages compose a family of numerous branches. The noble and delicate treatment of the smooth uniform material and the small size are their external characteristics. These groups of sculpture which were easy to transport are to be found scattered throughout entire sections of Europe. German studios which certainly from the beginning carried on a lively export-business probably lay principally on the Rhine.<sup>1</sup> Their productions are recognizable by a very strong resemblance in style together with very different degrees of excellence. Foremost among them in 1430 is the crucifixion group, rich in figures, which came out of Italy, in the Stadel Museum at Frankfort on the Main, and several closely related works in Germany, especially a *Pieta* in Lorch on the Rhine. Our groups belong to a later generation. They originated toward the end

<sup>1</sup>See Swarfenski, *German alabaster plastic art of the 15th century* in the annual register of the Stadel Museums, 1921, page 167.



FIG. 2. PIETA. MARBLE  
MIDDLE RHEINISH. ABOUT 1460



FIG. 6. PRESENTATION OF THE VIRGIN AT  
THE TEMPLE. WOOD  
LOW RHEINISH. ABOUT 1480





of the fifteenth century in Southern Germany, as the sharp edged, abruptly angular movement of the folds and the stiff scant drapery show. Two related works, fragments of a Crucifixion which the Bavarian National Museum in Munich contains, are ascribed to the Bavarian-Tyrolien School. That the Body of Christ rests on the ground and only the upper part of the Body leans against the sorrowing mother is, for that period, still an unusual position. The Renaissance and even more the Barock period prefer that position. The thin Body of Christ<sup>2</sup> emphasizes the rigidity of death; the beautiful lines of the Mother, whose garment is carefully spread under the Body, surround mildly and tenderly the sleeper. Here, as in all medieval representations of the lamentation of Mary, the mother's pain is not a loud complaining but a deep solitary mourning without words which moves the spectator the more deeply to compassion and devotion before the stillness of death.

The real domain of German plastic art in the late Middle Ages and at the beginning of the Renaissance is the woodcarved altars. Although entire altars very seldom get into our museums today, single statues of wood, which were often banished from the church because new images were to be set up in place of those which were in bad repair, have been collected in Germany for centuries and in recent times have brought higher and higher prices in proportion as excellent pieces have become increasingly scarce in the market. The two South German Madonnas, which Mr. Booth has acquired, are chosen with a happy knack. They not only represent the most glorious period of German wood carving, but show in their dissimilarity something of the wealth of individual local schools.

A human outward-looking attitude characterizes the entire field of German art after 1450. The austere mysticism, the predominance of theological speculation having disappeared, artists take pains to be as domestic as possible. The simple joys of family life are reflected in the Madonna groups; the unpretentious workman represents himself and his like in the robes of the Saints and of the heroes of Bible stories. In Southern Germany in the last part of the fifteenth century Frankish, Swabian and Bavarian studios vie with each other in the production of rich polychromic altars which are decorated with single statues rather than reliefs telling a connected story. The seated Madonna, (Fig. 4), originated between 1470 and 80. With her thick set form in its full energetically swinging draperies she most closely resembles the masters

<sup>2</sup>See Swarfenski, pages 202 and 203.

of Nuremberg and Nördlingen. Her more majestic companion, the standing Maria, (Fig 5), dating from 1500, can with absolute certainty be accredited to a Swabian studio and indeed to the same one which in its last years was connected with *Gregor Erhart* in Ulm and later in Augsburg. Erhart's most famous works are three great Madonna statues, in Blaubeuren near Ulm, (Highbaltar in 1493) in Augsburg, (Maximilien Museum), and in Berlin, (Kaiser Friedrich Museum). The Statue in Detroit, which for quite a while was in Herr Krupp's collection in Essen, is closely connected with these masterpieces in the type of mother and child with their natural combination of grace and dignity. Whether the master of the Blaubeuren high altar executed it with his own hands is doubtful; a somewhat younger studio companion may have done it.

A strong contrast to these works of Southern Germany is offered by the two groups from the lower Rhine. Here oak was the preferred material and the preferred theme was Bible stories and the legends of the saints naively recounted with many little figures. We must think of the two relief groups as built into the boxlike divisions of a great altar. One of them, (Fig. 6), represents Mary going to the temple, the other, (Fig 7), Saint Alexius, who as a pious pilgrim lives unrecognized in the house of his rich heathen father, where the servants scorn him and drench him with water. This scene may serve as a characteristic example of the sculpture of the lower Rhine at the end of the fifteenth century. The crisp style of execution, the individual form and bearing of all the figures, the distinct grouping reveal a master in the art of simple popular narration.

*Erhart Krupp*



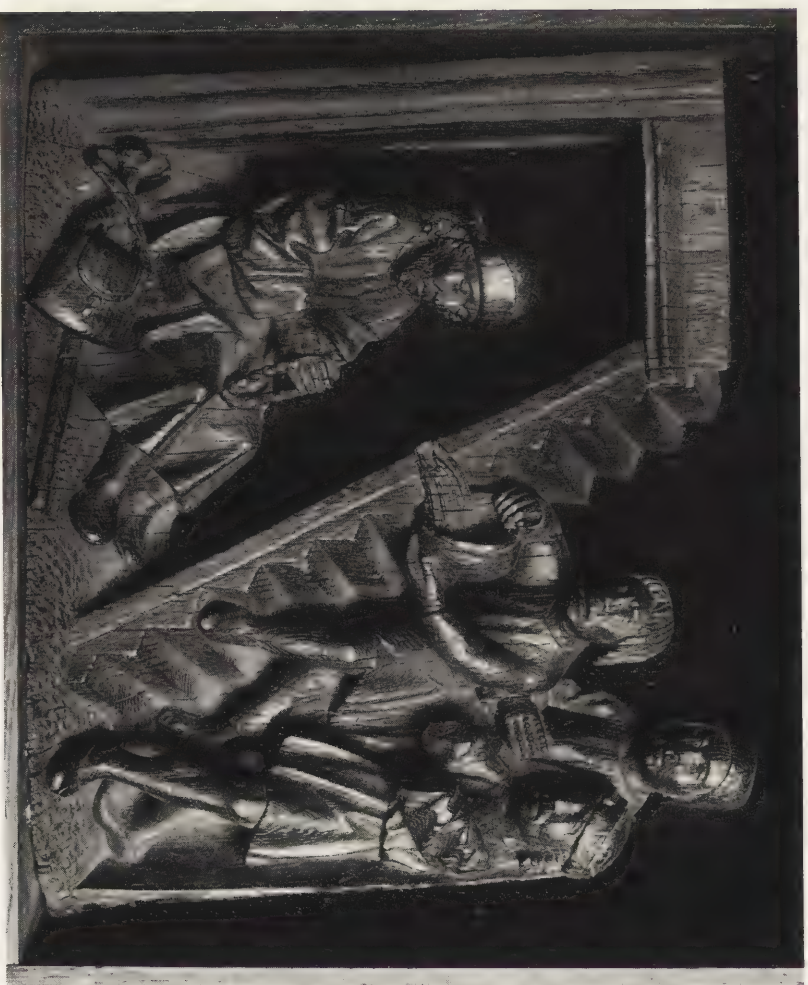
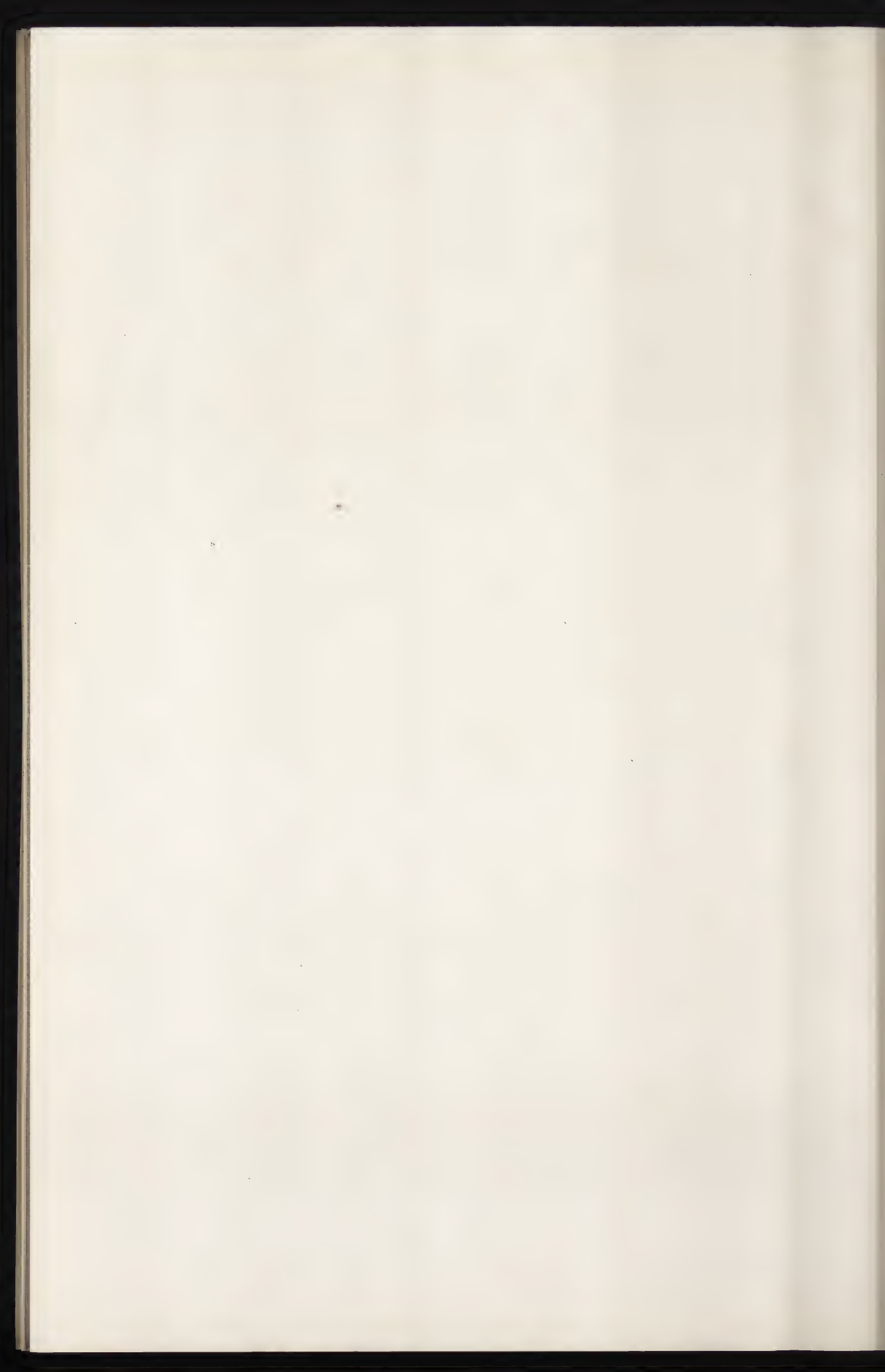


FIG. 7. ST. ALEXIS. WOOD  
LOW RHENISH ABOUT 1490



FIG. 3. THE DEAD CHRIST HELD BY AN ANGEL  
MIDDLE RHENISH ABOUT 1460





## RAEBURN'S "PORTRAIT OF SIR WALTER SCOTT"

SEEING that Raeburn's portrait of Scott, which figured in the sale, last May at Christie's, of the collection formed by the late Baroness Burdett-Coutts, has passed into that of Mr. and Mrs. J. Horace Harding, and has been recently exhibited, some critical comment concerning it may prove of interest.

It may be worth recalling that the art of Raeburn was very little esteemed, out of Scotland, previous to the inauguration in 1870 by the Royal Academy of its annual Winter Exhibitions of Old Masters. Even at the sale held by the Raeburn family at Christie's, in 1877, so little value was placed on works by the great Scots painter that forty-nine of his genuine canvases realized only £6318.

We know that Scott was a restless sitter, and that Raeburn found it difficult to represent the features while in animated expression. Scott, indeed, used to state that his dog invariably growled when it observed one more painter preparing his palette. By 1822, Scott frankly admitted that he was "sick of having his portrait painted". Moreover, "with the exception of Raeburn's old portrait", he could rank none of them more highly than as productions of "so many old shoe-makers or blue-gown beggars". Again, Scott exclaimed to Raeburn that he wished that "none but your portraits of me were in existence". Yet so zealous and painstaking were some of those painters — or, shall we say, botchers? — that they at times attempted to modify the extraordinary height of Scott's skull. Indeed, one critic jestingly remarked that Scott's skull was "disproportionately high, because the famous novelist had a 'story' more to his head than any other man". Dr. John Brown in 1875 actually proved that the portrait then at Charlesfield had been tampered with in that respect by another hand.

In the portrait now before us the great Scots novelist-historian is rendered wearing a dark green coat, a white collar and a black tie, while a twisted silver chain is passed through between the buttons of his yellow vest. Also, Scott (1771 - 1832) is admittedly here represented as about fifty-one years of age. The work confronting us was, in point of fact, achieved but a few months previous to the death of Raeburn in 1823. It was engraved in stipple by William Walker in 1826.

At irregular intervals it was seen by the public. Thus it was included in the Raeburn Exhibition held at Edinburgh in 1824, in the Scott Exhibition at Edinburgh in 1871, at Edinburgh again in 1876, at

the New Gallery in 1891, as well as at the Royal Academy two years later.

In regard to this canvas, which measures 30 inches by 24 $\frac{7}{8}$  inches, we must primarily note the inscription that was inserted on a piece of the original stretcher inserted in the new stretcher. That inscription in ink reads: "Painted by my grandfather, Sir Henry Raeburn. Vouched for by L. W. Raeburn, 1876". On the stretcher also is to be found an impression in red sealing wax of Raeburn's seal, i.e., a *Roebuck, stant, proper*, together with the motto: *Robur in Deo*, i.e., "Strength in God". (See Fairbairn: "Book of Crests", 1905, p. 462).

Without appearing to be too dogmatic, but basing our conclusions on a considerable mass of confused data, we may with some degree of certainty affirm that this portrait is not to be confused with that which was successively in the collections of Lord Montagu and the Earl of Home, and measured 30 $\frac{1}{2}$  inches by 23 $\frac{1}{2}$  inches. That canvas was, in fact, sold at Christie's on June 20, 1919, No. 144, by the Earl of Home, together with other paintings removed from Douglas Castle, Bothwell Castle, and the Hirsell.

Nor should we identify Mr. Harding's fine portrait with the far less satisfactory production which was sold out of the Arthur Sanderson collection by Knight, Frank and Rutley on June 16, 1911, No. 617, and measures 28 inches by 24 $\frac{1}{2}$  inches.

When a painting at last emerges from the seclusion of half a century in private possession, it frequently happens that, together with the dust of decades, there have accumulated critical errors by successive art-writers who have, in the majority of such cases, not themselves had the opportunity of examining the original work. Certainly in the present case we encounter demonstrable errors which now call for rectification.

No one is more conscious than the present writer of the magnificent pioneer work done by the late Sir Walter Armstrong (died 1918) with great aesthetic insight, with a view of presenting, to the present generation, British art of a century ago. However, neither he nor his very able joint-author could entirely guard against *errata* in the pedigrees they volunteered for so many fine pictures. Thus in their large book on "Raeburn" (1901, page 111) the pedigree which justly belongs to the Burdett-Coutts and Harding "Scott" is unfortunately credited to the Sanderson portrait.

A later critic, in 1911, in much the same way confused, in his "Rae-





SIR WALTER SCOTT  
BY SIR HENRY RAEBURN, R.A.  
*Collection of Mr. J. Horace Harding*



burn" (page 59), the "Scott" which once belonged to the Raeburn family, as well as to the Burdett-Coutts and Harding collections, with the Sanderson version. Moreover, he not only incorrectly regards the Earl of Home's portrait as the one engraved by Walker, but describes the Burdett-Coutts canvas as a "replica of full length, measuring 71 inches by 58 inches". (!)

But lo! the *Deus ex machina* which will shape our ends! For Mr. J. L. Caw, Director of the National Gallery of Scotland, in a recent letter to the present writer, has banished all our doubts. Mr. Caw writes:—

"There is no doubt, I think, that the Burdett-Coutts, now Harding, portrait is the original of the engraving and that kept by Raeburn for himself. Arthur Sanderson used to claim that his version was the original, and that it had come from the Raeburn family. . . . Later, however, I thought it necessary to go into the matter for myself and, obtaining a photograph of the Raeburn 'Scott', taken while the picture was still in the possession of the Raeburn family, I came to the definite conclusion that the Sanderson picture was no more than a contemporary or nearly contemporary copy. The Burdett-Coutts picture I had not then seen, but, when I did, there was no doubt about its being Raeburn, all right; and comparison with the same photograph showed that it must be the family picture. . . . ."

The Earl of Home's portrait, which was sold at Christie's, is different though in some ways related. In it he wears a fur-collared coat, which shows no waist-coat. It was painted for Lord Montagu, and came from him direct to the Homes. But it is not very good and, in spite of perfect documentary evidence, one feels that it can't be much more than a studio version. It now belongs to Sir Robert Usher, Bart., of Wells.

In view of the high importance of the well preserved portrait of the great Scots Novelist, Poet, Historian and Antiquary, which has been so recently acquired by Mr. and Mrs. Harding, it is fitting that so authoritative a critic of Scots painting and history as Mr. Caw should give his *imprimatur* to an over-seas criticism that may be said to clear up the uncertainties and contradictions of exactly a century.

Maurice W. Brockwell



## THE GREAT TRANSITIONAL ARTISTS OF THE MODERN EPOCH — DEGAS

*Translation by Catherine Beach Ely*

NEW schools have a tendency to wish to appear entirely independent of those which have preceded them. This rebellious attitude is especially characteristic of the modern epoch in which the instinct of individual revolt has reached a high stage of development.

This is how it comes that impressionism has assumed the role of an arbiter of pictorial mediums and plastic expression, intolerant of any precedent. The schools which have come since have repaid impressionism in the same coin by systematically disowning it.

The Impressionists in their determination to be original aimed particularly at repudiating the traditional role of drawing and gave the precedence to evolving form by pictorial interpretation rather than to defining form by outline. They would not permit pencil or crayon to guide the brush, nor line to impose its laws and exigencies upon color. Eager to seize the impression of things bathed in the continual mirage which luminous atmosphere creates, they believed that the spontaneous application of painting could alone succeed therein, since line designates objects only by inert emblems without taking into account fluidity of time and the illusions of lighted space.

This denial of, this fear of line, had its justification. The coldness of Ingres was still too much in evidence. It had just been demonstrated how greatly the timid respect for the laws of classic design had, with painters who followed the school of 1830, altered the conception of resemblance in portrait work, of truth in genre painting, of the picturesque in landscape.

There was, however, one man whom the impressionists loved, whom they could not challenge, who fought in their ranks and who has expressed what they have expressed, but while preserving to line its fundamental function and while remaining the continuator and the fervent pupil of Ingres.

Owing to his turn of mind, to his skill, Dégas has attained what may justly seem a miraculous result — he has molded line to impression, he has rendered it capable of translating the most fleeting variation, and he has harnessed it to the impressionistic use of color without sacrificing either one or the other.

In this respect it can be said that he has realized what impression-

ists dreaded, what most people believed impossible, namely the transition between impressionism and the schools which preceded it.

Dégas had the good fortune not to be during his childhood and youth a rebel either against society or the family. It is this trait which afterwards characterized all his life as a painter and all his art; he was always a revolutionary, never a rebel.

His family was rich and consented without much resistance to his choice of painting as a career. So he worked from the start in calm and independence. Furthermore his family belonged to the upper Parisian bourgeoisie, which, at that period, had not yet sloughed off that simplicity, that popular, critical caustic mind which was for so long a time its charm and its farce.

Dégas entered the school of the Beaux-Arts. He was bored there but did not stir up any trouble. Through respect to Ingres whose name his masters used as a recommendation, he accorded them the deference of an imperturbable force of inertia. He did not antagonize them, but he followed none of their counsels. He spent, moreover, the best part of his time in copying at the Louvre. He had his own way of copying: he reproduced faithfully the subjects, but changed completely the expression of the faces, preoccupied already at that period with the reflection upon the features of the fugitive traces of inward emotion. This solicitude caused curious anachronisms which can be noted by considering his first work: "Semiramus Constructing a City": "War Scenes of the Middle Ages" and "Girls of Sparta", all copies or half copies, as to inspiration and even as to composition of the whole, but where his subtle hand amused itself by working in shades and details very modern in character.

The Roman prize did not tempt him; but Rome tempted him. On his own initiative he made the journey to Italy. He did not ignore any of the splendors of art, any of the charms of Italian landscape. Yet his wariness, his limiting of his production almost exclusively to figures would make it seem that Italy did not leave a lasting impression with him.

It was just the same when after the war, he went to New Orleans in order to forget the humiliation of his dear Paris twice conquered, twice scourged, first by the Germans, then by the troops which destroyed the Commune. He seems scarcely to have felt the picturesqueness of that distant country.

This was because his vocation, his predestination, if one may say so,



was to create by a travail internal rather than external new subtleties in the very substance of painting. He was to arrive at this only by dint of reflecting in retreat upon familiar subjects seized at close range.

In which he was indeed impressionistic, for the essence of the impressionistic art has been precisely to deal with the strictly plastic elements of painting, those which pertain to its technique, rather than with its moral elements and its external suggestions. All the impressionists were like Degas fond of remaining at home, many were like him Parisians exclusively, scarcely ever in order to increase their inexhaustible productivity, leaving Paris, or at the most its immediate environs.

This is, then, the first respect in which the resemblance of Degas with impressionism is beyond dispute. It is equally so in what concerns the effect produced by his work.

He had thrown himself into the battle with fury for which he deserved credit. He was not like his companions who had nothing to lose. He was losing a great deal. At the time when impressionistic painting had scarcely started, he was exhibiting in the salons and exhibiting successfully. Since 1860 he was well known. The secret flowering of his real temperament caused him after 1870 to abandon everything. And when in 1874 he opened with the impressionists the Exposition of the Independents, he had not only completely the aspect of an impressionist but still more that of a man who deliberately, by authority and conscience, had rid himself of his past to share and aid the fortune of the new school.

Much more than this: When toward 1880, the resistance of the critics and public began to yield and Renoir, Sisley, Monet, once more in favor, deserted the Independents and took their place in the official salons, Degas, who had been there before them, refused to return with them. He carried on the struggle further and longer than the most intense Impressionists, to the extent of remaining almost alone an independent.

How did it come that Degas who had abandoned classical education without torment or violence was so ardently, so fundamentally impressionistic and how happened it that, at the hour when impressionism was getting vulgarized, he withdrew in order to preserve a purity that vogue and snobbishness were about to spoil? The reason for it is clear: it is because he possessed a technique that the other Impressionists disdained, it is because he was able to reconcile impressionism with





DECAS: UN CAFÉ BOULEVARD MONTMARTRE





tradition, by means of his own genius, and because he thus avoided the explosions of transitory exaggeration momentarily attractive to curiosity, but prejudicial to the solidity and duration of the work of art, explosions which the greater part of the Impressionists did not know how to avoid, having to some extent rendered them inevitable by their prejudice for painting without drawing, for massed color laid on with the brush or even with the knife, and overloaded with "pure tones".

At first thought it seemed useless to aspire to discipline line to the experiments of impressionism and to compel it to support the impetuous and frail aspect of mobility as impressionism conceived mobility and purposed to express it.

Dégas succeeded in doing this. He relied upon the fine immutable line of Ingres. By dint of repeated observations, while strolling hours and hours in Parisian surroundings he was able to make line vibrate under his gaze like a succession of waves; he fixed its infinite variations, the infinitesimal deviation that a movement, that an impression, from one second to another, imprint upon it without destroying it; he gathered and captured the shades of the movement of the line, from tracing to tracing, after which reuniting all these tracings, comparing them, confronting them, he reconstructed a single line which preserves the impress of these successive variants, which translates their inconstancy and passion while subduing them to a more serene resultant.

And upon line thus liberated and made pliant he grafted color. His conception of color was that of the impressionists. He also wished it abrupt and vibrant, in that perpetual state of flashing and rebounding by which it attacks objects, deposits itself upon them, then leaves them, at every instant. But instead of throwing color upon the canvas and being obliged to follow it in its fluctuations and to transmit without intermission its repeated blows into great splashes and hasty strokes, he disciplined it, for he held the movement already in his drawing: color had only to accentuate it and complete it. As he used to say: "Painting is a deeper sort of drawing".

Dégas' graftings of color were as supple and varying as was his management of line. Soon he acquired such skill in combining line and color that the most minute modulations of impressionistic mobility were caught in the marvellous trap which his sensitive science set for them. And they assumed, in the process, style nobility, gained something permanent and calm, while remaining completely free.

For this magnificent performance in which tradition and novelty



met, Dégas at times effaced line under heavy color, again, on the contrary, only accompanied line by light glazing. His laying on of color is sometimes smooth, united, liquid; at other times brutal, choppy, abrupt.

In order to modulate further this flexible union he employed all the color mediums. He used pastel alone, water color alone, oil painting alone. He associated them: mixtures of pastel and water color, of water color and oil painting. Substance of color, density of color, he has utilized everything, weighed everything, enriched everything with his expert hand, extracting from all this the most astonishing manifestations of most evanescent feeling.

So it was that they were born and received life, those characters and celebrated scenes difficult to enumerate and inventory, there are so many of them, each one has meant so many sketches and replicas, labor for fifty years, carried on in an apartment of Montmartre, far from worldly glory, far from honors in a haughty and reticent seclusion.

Dancers in all the professional poses with beautiful motions, with vulgar tormented faces; actors of the theatre and circus, laundresses, ironers, the body dressed, painted, disguised and the body nude, all the studied motions of fiction, all the familiar motions of everyday life — by interpreting all these this great artist has succeeded in objectifying before our eyes the plastic art of the fluid psychology of the Parisian world.

Furthermore he has been a sculptor. In 1921 they collected his sculptured work. It is perhaps here in the palpable abridgement of sculpture that one can best measure what he has done with line since Ingres, what he has demanded of it that is new, and how at the same time he has respected it.

We are at a stage of development in which art takes pleasure in the enervating discoveries that surprise, startle, disconcert and dazzle. The impressionism of pure color benefits by this tendency. The schools which have succeeded impressionism benefit by it in turn today. Between the two Dégas appears isolated. As his art reposes upon reflection and balance, not upon impulse and excess, he has not always been assigned his true rank. He is not yet assigned it.

But history will say that he was able to affirm the union between tradition and impressionism so that it will probably be partly due to him that later from age to age the impressionists will remain under-



DECAS: DANSEUSE ATTACHANT SON SOULIER  
*The Luxembourg, Paris*





stood and loved. He will make their brilliant and tumultuous initiative enter into inheritance and order; he will give them his classic aspect, a guaranty without which no school has a chance to survive.

Henri Hertz

## A FAMOUS COLONIAL PARLOR

### A FRAGMENT OF OUR EARLIEST MURAL DECORATION

**A**SIDE from an occasional portrait or escutcheon our decorative art did not make its appearance till the beginning of the eighteenth century, when landscapes with figures appeared on the plaster walls or panels of the wainscot, in the homes of the wealthy, of which a few examples remain.

An especially interesting form of this colonial art has recently been discovered in connection with four wood panels decorated with landscapes in oil, with coats-of-arms at the top, together with the marquetry center piece of the floor, which were originally parts of the parlor of the grandest mansion of colonial Boston, built or re-modeled in 1712, by William Clark, a prominent merchant of the city.

Only one other in America at that time seems to have been similarly ornamented, a room at Yeaman's Hall, near Charleston, S. C., which was painted with landscapes, but of this nothing survives but the written record.

A third one however, was discovered in London, England, in 1906, which is today in a perfect state of preservation, and at the time of its discovery was thought to be the only one of its kind in England.

The Clark house was situated in the most picturesque section of old Boston, known as the Old North End, at the corner of Bell Alley and Garden Court St. Once the fashionable section of the city, it is now the foreign quarter, in whose narrow streets alien tongues make a babel of voices, where colorful crowds in strange attire hold fiestas or celebrate on Saints Days in solemn procession accompanied by the chant of the Catholic ritual. Around the memory of this old mansion, long since destroyed, is a halo of romance; one of the builder's grandchildren died

in poverty, while another was the grandmother of the Marquis of Lorne, the husband of Princess Louise. Here also lived Sir Harry Frankland with his bride, the beautiful Agnes Surriage, the heroine of the most romantic story of the New World, who from its windows watched the conflict on Bunker Hill and opened its hospitable doors to the wounded and dying as they crowded into the city.

The parlor is the one described in one of Cooper's novels, Lionel Lincoln, of Bynner's novel and Dr. Nason's memoir and of Oliver Wendell Holmes' poem "Agnes"—

"'Tis like some poet's pictured trance  
His idle rhymes recite,—  
This old New England-born romance  
Of Agnes and the Knight;"

The famous parlor was on the first floor to the right of the entrance. Opposite the hall door was a wide fireplace with chimney-piece and mantel carved with a basket of flowers and scroll work. On the right of the chimney-piece was an arched alcove lighted by a narrow window; on the left was a buffet with a vaulted ceiling. The other three walls were divided into sections by fluted Corinthian pilasters, which supported a dentiled cornice.

The flutings and capitals of the pilasters, the dentils of the cornice and vaults and shelves of the buffet were all richly gilded. The special decoration of the room, however, consisted of a number of raised panels which fitted the compartments reaching from surbase to frieze, eleven in all, each enriched with a landscape or other design painted in oil colors. The four panels opposite the windows were still further enriched with the coats-of-arms of the Clarks, Saltonstalls, Hubbards and Whittinghams.

The panels beneath the surbase and the door, were ornamented with arabesques. The twelfth painting was a view of the house on a horizontal panel over the mantel, beneath which, in an oval was the builder's monogram, W. C. Just beneath the gilded and fluted top of the buffet was a painted dove.

The magnificence of the room was further enhanced by an elaborate inlaid design in the floor representing the escutcheon of the Clark family.

"The mere enumeration of the details," wrote one familiar with the house, (Mr. Henry Lee a prominent Bostonian),<sup>1</sup> "fails to give an idea of the impression made by this painted and gilded parlor, not an inch of

<sup>1</sup>Records of the Massachusetts Historical Society.





FIG. 1

*Property of the Maine Historical Society, Portland, Maine*



FIG. 2

*MURAL DECORATIONS FROM THE WILLIAM CLARK HOUSE, BOSTON, 1712*



FIG. 3

*Property of Mr. Fredrick L. Gay, Brookline, Mass.*

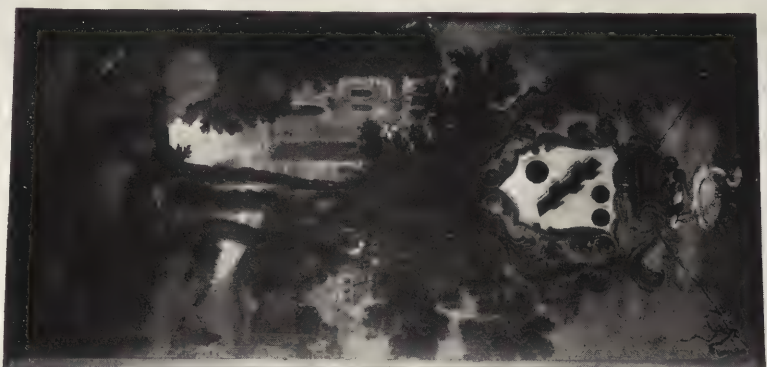


FIG. 4





whose surface but had been elaborated by painter, gilder, carver, or artist, to which the emblazoner had added heraldic emblems, so that as you looked around these walls, the romantic ruins and castles seemed placed there to suggest, if not to portray, the old homes of a long line of ancestors, and the escutcheons above to confirm the suggestion, thereby enhancing the splendor of the present by the feudal dignity of an august past."

At the time the house was demolished the following notice appeared in the Boston Mercantile Journal, May 17, 1833.

"The Clark House. This ancient mansion which is now being razed to the ground, and the panellings of which were sold at auction this morning, is the same sometimes called the Frankland House, (Sir Henry F. having since been its owner) and is situated in Garden Court St., North Sq., next door to the large old building that was the residence of Gov. Hutchinson and which has a curious old balcony over the front door. The Clark House\*\*\*\* was built more than a century ago, by Mr. Clark, a merchant of great wealth, who is interred on Copp's Hill

\*\*\*\* In the library of the old house is a closet outlined with wood, and at the back of one of the shelves is a large bird, very well painted. The mantel-piece in this room is beautifully carved, in imitation of flowers and fruit, and is in perfect preservation. Over the mantel-piece is a curious old picture representing a boy and girl of a century ago. They are said to be two children named Ellis, who were on a visit to the Clark family. The girl is seated on a bed or couch, and has a loose white night gown, ruffled round the neck.

The boy is approaching to present her with a red apple, and is dressed in a blue coat trimmed with gold lace, and a red silk scarf thrown over his shoulder; his legs are covered with long silk stockings, and a sort of buskins laced up with gold cord; at his wrists are deep cuffs of white lace. The children evidently belonged to a family of the upper class, though it is said that a descendant of one of them has been a tenant of the alms house within the two years past.

In the principal room of the Clark House (the parlor on the right hand of the front door), the walls are wainscotted all over, and on every panel is a painting in oil representing different landscapes, handsomely bordered and decorated at the top with armorial bearings.

The floor of this room is tessellated, being comprised it is said of (52) fifty-two different sorts of wood, cut into small pieces, and arranged in various but regular figures, so as to represent handsome patchwork. In the centre of the floor are the arms of the Clark family repre-

sented in the same manner by different pieces of wood. This was probably the most expensively finished room in Boston.

The panellings went this morning for \$49.57 in all. The picture of old house itself sold for \$3.25; a landscape for the same; view of the Tuilleries (a beautiful thing) for \$3.50; seat of Sir Henry Frankland for \$5.75; landscape on the parlor door for \$6.50. The figures are remarkably perfect, and the colors very lively, though not varnished over, we understand, for 20 years past."

The Boston Daily Atlas, of May 17th said, ". . . . and the paintings, as tradition says, were executed by a person sent for from England by Clark for that very purpose. The second story was originally painted to represent farms, a globe of the world, ships at anchor, etc., but owing to their being defaced, they were papered over. The frames of the paintings were originally black and received their present color from the late Mr. Ellis.

A view of the house as it was is now to be seen on a panel over the fireplace in the parlor."

The four panels illustrated and a fifth showing the house only escaped destruction, together with the center piece of the floor which has been converted into a table-top. The colors are mellowed by age, browns and greens predominating.

Panel No. 1 represents a mounted traveler approaching an inn embowered with great trees. The house is brown with a roof of reddish hue, with a swinging sign over the door on which is painted the very old design known as the "Dog's Head in the Crock." The landlady is standing in the doorway in a dress of dark blue and brown, welcoming the approaching stranger who wears a red coat and is riding a reddish-brown horse. The shield at the top of the panel represents the Hubbard arms.

Panel No. 2 presents a stately old castle on a precipitous hill, beyond which are fields and groves, in the midst of which are a tower and various buildings, above which rises a lofty mountain. At the foot of the cliff stand two men, and from the look of surprise on the features of the younger, with cloak and wreath, and the haughty air of the other who points into the distance with his right hand, one surmises that the lord of the castle is ordering his son (a despised poet?) to leave the ancestral roof. The elderly man wears a red coat and brownish small clothes, the other a red undergarment with cloak or toga, and a red cap with a green wreath around it. The castle is light brown with a red roof; browns



and greens predominate in the foreground, while the mountains are bluish in hue.

Panel No. 3, the best of all in drawing and color, represents a sylvan retreat with a forest of noble trees in the background varying in color from delicate iridescent greens shot with sunlight, to the sombre tones of the shadowy depths of the forest, and the bushes and rocks of the foreground, where two romantic young people, dressed in the style of Louis XIV are so absorbed in each other that they appear to be oblivious to the gathering clouds overhead, producing an effect suggestive of Watteau.

The man is wearing a red coat, black boots and white ruffles; the lady, a red upper garment, a blue skirt and white headdress of that period above her dark brown hair. The figures in the distance together with the running deer, are also red.

Shield at top bearing the arms of the Saltonstall family.

The ribbons which hold the shield suspended and the scroll work which surrounds it are red, while the space between the inner and outer lines of the scrolls is blue with black lines.

Panel No. 4 has a great castle and other buildings, in a light brown tone with red roofs; in the foreground are large trees, bushes, wild flowers, a cow and goat nearly black in color, yellowish fields shading to pale pink and brown. To the right a man in a red cloak and riding a gray mule is approaching the castle, near the high arched entrance of which are two more figures.

Shield at top bearing the arms of the Clark family.

The panel with the fourth coat-of-arms is missing. The arms upon it, however, are believed to have been those of the Whittingham family, with whom Wm. Clark was also connected.

The fifth panel is a picture of the house, which hung over the mantel. It is a brick building with roof, balustrade and dormer windows, cornice, doorway and fence outlined in white, with a pale blue sky above. An unusual feature is noticed in the narrow side windows, which lighted the alcoves at the sides of the fireplaces. It is crudely painted as if done by a child and closely resembles the Warner house at Portsmouth, N. H., built at that time.

The center piece of the floor, a beautiful and unusually fine piece of marquetry has another escutcheon of the Clark family.

The London panels (Tristram's article in the third annual volume of the Walpole Society) form a complete collection, thirty-three in all, including the door, with the name of the artist R. Robinson, and the

date 1696, an artist of considerable ability, practically unknown until the discovery of the panels. The house was the residence of a merchant engaged in trade with the Indies, built in 1669 and demolished in 1906, with the exception of the wainscotting of this room, which is preserved in Sir John Cass's School in Duke St., Aldgate.

The large panels are about two feet wide by four feet high, and extend from dado to cornice, with a small panel under each large one, in the dado. The prevailing color is a fair, bright green, the central figures and objects verging on a pale yellow or brown. They represent East and West Indian characteristics, and even Mexican, combined with a fanciful architecture which reminds one of Wren. The subjects represent forest scenes, generally tropical in character, with natives living out of doors, engaged in various occupations, in some cases living in huts made in the branches of trees; others present imposing buildings and cities, with an occasional suggestion of Aztec buildings, a Chinese element and even ornaments from the Louis XIV style of architecture. There are impressions of gorgeous, fairylike palaces, the panel over the fireplace representing a city visible through a faint haze and thrown into relief by the setting sun and shrouded by the shades of approaching evening, the whole impression being one of St. Paul's and Wren's other London churches as seen on a summer evening. The people in the various scenes seem to represent Europeans, Indians, and Negroes. There is also a suggestion of the story of Pocahontas. One can see natives mounted on crocodiles, rhinoceros, elephants, and domestic animals. Negroes cultivate tobacco; palm trees wave their tops; there are Indians with bows; river scenes; masses of trees and rocks; a helter-skelter conglomerate of peoples and civilizations mingling as in a wild poetic dream, so well painted that they are considered the work of a master hand.

The general tone of the London room is green, while the background of the Boston room was gold and white, which must have brought out more effectively the rich coloring of the pictures.

Because of the strong similarity of technique, etc., of both the London and Clark panels, Mr. John B. Potter, keeper of paintings for the Boston Museum of Fine Arts, believes that both sets of paintings were executed by the same artist, R. Robinson, whose name appears on the London panels—a form of home decoration previously unknown.

*Edward B. Allen*







ASHER BROWN DURAND: PORTRAIT OF LUMAN REED  
*The New York Historical Society, New York*



ASHER BROWN DURAND: THE EDGE OF THE FOREST  
*The Corcoran Gallery of Art, Washington*

## ASHER BROWN DURAND

ASHER BROWN DURAND, America's foremost line engraver who was a distinguished portrait and landscape painter as well, was born August 21, 1796 at what was then known as Jefferson Village, New Jersey, now called Maplewood and it was on the same property but in a new house that he had his studio the last seventeen years of his life. Here on September 17, 1886, almost a month over ninety years of age he passed away. He was actively engaged in painting up to 1879, when he finished his last landscape, *The Souvenir of the Adirondacks*, which is now owned by the New York Historical Society. (There have been so many incorrect statements as to the place of his birth and death, that I wish to emphasize the above).

Asher B. Durand's father was the grandson of Jean Durand, a French Huguenot who settled at what is now called Milford, Connecticut about 1700. Asher was the eighth of eleven children and not being strong and robust like the rest, roamed the woods and helped his father, who had a clock and jewelry business in connection with his other mechanical work. Here the boy developed a decided taste for designing and engraving, so that when he was seventeen he was apprenticed to Peter Maverick for five years. The first year and a half of this time he considered the happiest part of his long life. He soon became the chief assistant of the master, his time being employed in copying engravings for Shakespeare and other poets and vignettes for banknotes, but he did no original work during his apprenticeship. When his time was up he became the partner of Mr. Maverick, having already outstripped his master. His first original engraving was after Waldo's painting *Old Pat*. John Trumbull was so pleased with it that he engaged Durand to engrave his painting of *The Declaration of Independence* for three thousand dollars, but when Maverick wished to be included in the commission, Trumbull objected and the partnership was dissolved. This engraving took about three years and was completed in 1823 to the entire satisfaction of Trumbull, who in sending a copy to Lafayette wrote: "I have sent you a small case containing a proof impression of a print which has been engraved here from my painting *The Declaration of Independence* by a young engraver, born in this vicinity and now only twenty-six years old. This work is wholly American, even to the paper and printing, a circumstance which renders it popular here, and will make it a curiosity to you, who knew America when she neither had painters nor engravers



nor arts of any kind, except those of *stern utility*." This engraving established Durand's reputation and also made it possible for him to marry. The next twelve years was devoted mostly to portraits, bank-notes, landscapes and several large compositions. The Ariadne after Vanderlyn was his last engraving and is considered the most important engraving ever produced in America. Before 1835 he had engraved the portraits of thirty-two clergymen, twenty-three patriots and statesmen, ten actors, seven physicians and several men and women unknown to fame. Beside these were business cards, lottery tickets, diplomas, ball tickets, engravings of horses and bank notes. In 1824, A. B. and C. Durand and Co., was formed for bank note work. In 1830, William Cullen Bryant started a publication, "American Landscape," which was illustrated by Durand's engravings, six in number. Only one part was issued. With the completion of the Ariadne in 1835, his active life as an engraver ceased, and only a few times was the graver taken up again and that to help some other artist. Since 1822, when he could steal the time away from his other work, he had painted portraits, landscapes and figure compositions, so that he was fully prepared to make the change. The small portrait of his mother now owned by the New York Historical Society was painted at the beginning of this period. The New York Historical Society now own his first and his last painting as well as forty-five others, the largest single collection of his paintings. In 1835, Luman Reed, a wealthy merchant and a generous and appreciative patron of American art, commissioned Durand to paint the portrait of President Andrew Jackson, and later the same year portraits of all the presidents. Mr. Reed expressed his satisfaction with Durand's work by ordering another set, which he gave to the Museum and Library of the Brooklyn Navy Yard. Mr. Reed also bought generously from other artists and sent George W. Flagg abroad to finish his education, and he was planning other commissions when death took him away in 1836. Mr. Reed's portrait by Durand is here reproduced for the first time. His collection of pictures were purchased by friends and placed on exhibition in New York for twelve years and was known as the New York Gallery of Fine Arts. In 1858 they were given to the New York Historical Society, where they are at the present time.

Mr. Durand was actively associated with the National Academy of Design from the very beginning, being on some committee or an officer from 1826 till 1861, when he resigned from the presidency, which office he had held for fifteen years. To the first exhibition, he sent his



painting Mary Magdalen at the Sepulchre, and other religious subjects to later exhibits; but he soon abandoned religious art, as it was not appreciated. After giving up engraving in 1835, he devoted himself almost exclusively to landscape and portrait painting; however he did paint a few figure compositions, usually of a humorous nature. In his landscapes he did not paint according to any theory of color or practice of other schools, but from first hand study of nature. He loved the brooks and the rocks and the trees and it was from them that he received his inspiration. Truth and love will be found in his paintings. His trees are trees and his rocks are rocks and all his landscapes are beautifully arranged, true in color, carefully drawn and finished, in fact, pictures to live with. A large number of his paintings are listed in "The Life and Times of A. B. Durand" by his son John Durand (1894) and this book contains much interesting information about him and the art of his time. In 1855 Durand painted *In the Woods* for Mr. Jonathan Sturges. Two years later Mr. Sturges enclosed a check for two hundred dollars with a note in which he wrote: "I desire to add to the price of the wood picture. The trees have grown more than the worth of that sum since 1855." Such surely is appreciation as it should be during the life time of the artist. Mr. Sturges had been the business partner of Mr. Luman Reed and followed in his footsteps as a patron of American art. He was of great aid to the National Academy and tided it over many periods of financial difficulty, and gave them valuable advice so that the investments of the organization always brought in handsome returns.

After living fifty-four years in New York City Mr. Durand decided to move to the country, and as he now owned the property on which he was born, built a new house with a studio and moved there in 1869. The first painting to be finished in his new surroundings was *The Edge of the Forest* now in the Corcoran Gallery of Art at Washington; this was his largest painting (78 by 64 inches) and had been started in the city. It is dated 1871. In his son's book it is called *Primeval Forest*. It is a composition of forest trees, as will be seen from the reproduction. Durand was contented and happy in the surroundings of his childhood and continued to wield his brush till 1879, when he finished the *Souvenir of the Adirondacks* already mentioned. With the completion of this, his last picture, he said "My hand will no longer do what I want it to." After that he rarely went into the studio but never lacked for something to do. He was serene and happy to the end. His son says: "Free from organic disease, the last six years of his life passed away

exempt from suffering, and attended with no discomfort except that which necessarily accompanies the decline of faculties impaired by age. Unworldly in every sense, with no longing unsatisfied, no work that he had projected unfinished, no expression ever denoted a regret in relation to the past or betokened any kind of mental despondency. Day after day passed tranquilly, without loss of interest, according to the state of his faculties, in persons or things about him. Surrounded by his children and grandchildren, every want and feeling gratified, he thus glided gently along until the final hour was reached. Those who loved him have the satisfaction of knowing that his life ended in an honoured, happy and beautiful old age."

On the hundredth anniversary of his birth, 1896, the Grolier Club exhibited a collection of practically all of his engravings and published a catalogue describing them. Durand's art will live as it is based on the correct principles. There may be times when it will be out of the fashion but it will come back as all true art always does.

*Ruel P Tolan*

#### GEORGE DE FOREST BRUSH

**G**EORGE DE FOREST BRUSH belongs to a group of American artists who dare to oppose modern realism with conservatism—it requires originality to be conservative in these days. Fame has come to him, although he has not sought to quarry it with the noisy pursuit of sensationalism. He has had public recognition for thirty years, has received the Temple gold medal, the Paris Exposition gold medal, the Pan American and the St. Louis Exposition medals. He is a Southerner born in Tennessee. In the seventies he studied in Paris. Like Weir and Thayer he worked under Gérôme's instruction and was as little influenced by it as they in the personal trend of his talent, although he perhaps was slower than they in turning from Gérôme's rigid technique. But Gérôme helped him as he did them to lay a solid foundation for the superstructure of romance and imagination.





GEORGE DE FOREST BRUSH: AT THE FOUNTAIN  
*Property of Mr. Horatio S. Rubens, New York*







GEORGE DE FOREST BRUSH: THE POTTER



GEORGE DE FOREST: AT DAWN. 1917  
Collection of Mr. H. S. Rubens, New York





When not much over twenty Brush returned to the United States. The tribal life of the Far West appealed to his pictorial instinct. It would be hard to find another painter of Indians who so combines poetic suggestion with truthful representation. He seemed to sense the Redman's solitude and closeness to Nature. It was natural that this genre should be only a temporary phase in his career. Yet his Indian pictures, although they lack the scope of his later work, are admirable in imaginative power, design and color.

*The Sculptor and the King* is decorative in treatment, exquisite in color-harmonies and suggestive of universal as well as racial traits. The two Indians are fine specimens of primitive manhood; the sculptor, an Indian youth, submits in suspense his finished work to the King who in his tribal regalia stands majestically before it, though apparently a little uncertain what to do with the critic's role which has been thrust upon him. *The Indian and the Fish* fascinates by the supple line of the Indian's body continued in the curve of the fish which he holds: gustatory anticipation is stamped upon the young brave's otherwise inscrutable features. In *The Indian with a Spoonbill Duck* the artist flashes flamingo red against the bronze tones of flesh. His *Silence Broken* shows intuitive penetration of the Redman's nature: an Indian canoeing at night suddenly looks up at the call of a great white bird soaring through the gloom—his upturned face thrills through its kinship with the wild thing overhead. Brush's molding of the lithe Indian forms equals the noble expressiveness with which he endows them.

Examples of his mythological painting are *Leda and the Swan* and *Andromeda*, the latter glowing with opalescent tints. Both paintings are graceful in line and poetical in conception, yet less deeply felt and broadly treated than his later work.

Like Thayer, Brush chose as the dominant theme of his maturity womanhood and childhood, from models intimately known, usually those of his own family. He is less characteristically American than Thayer; his art is cast in the mold of the old world into which he pours a full measure of talent. He does not produce the luminous impressionistic effects of Weir, but he shares with Weir and Thayer distinction, ideality and authority.

His family groups, or Madonna pictures, are owned by the Museum of Fine Arts in Boston, the Corcoran Gallery in Washington, The Academy of Fine Arts in Philadelphia, the Metropolitan Museum in

New York and by the Brooklyn Museum. In these pictures we see always the same mother in more or less classical draperies, with deepset eyes and hair parted over a broad brow—note the exquisite beauty of the ear—best of all are her real mother hands, strong, helpful and patient. Rhythmic in treatment is the Metropolitan Gallery painting "In the Garden" which shows against a garden background three figures, a mother with two children, the older one clinging to her side, the other, from the shelter of her arms, facing us in smiling triumphant babyhood. A less widely known family group by him has an attractive though odd arrangement: the mother seen in profile holds in her lap the child whose form follows the long curve of her red gown; behind her, also in profile and leaning forward, sits a young man, her son. The color masses in these pictures are dark and rich against which the blond child contrasts dazzlingly. But his Madonna in the Brooklyn Museum strikes a much higher color key—it is in the pale decorative vein of the early Italian period. In one of his largest family groups he has failed to strike twelve. The draperies are affectedly old style. Although the two little girls in the picture are charming, the baby belies the brush of this pastmaster of babyhood. However to produce work of uniform excellence is the province of the machine, not of the artist.

He has painted some interesting studies of women. Smith College owns one—a queenly young woman in a red gown, her sumptuous arms glimpsed through thin red draperies; she has been compared to a Venetian portrait, yet her face has the beauty which holds emotion by a leash, whose essence is intellect not impulse. Dr. Walter B. James owns an interesting one in cool color-tones of a grey-eyed woman wearing a grey green gown. The small portrait of Mrs. Fiske Warren shows a charming, resourceful and intellectual feminine type.

Among the opinions as to the comparative value of Brush's art periods is one which holds that his family groups are inferior to his Indian studies. To us his most vital work seems to be his children both in large family groups and in small portraits. We know of no other modern artist who has so appreciated the blitheness of babyhood, the whimsical daintiness of little girls, the intangible eerie quality of childhood.

Against the decorative background of the "Pandora" picture an elfin little figure, pale haired and hazel eyed, releases a butterfly. A little girl in a dark red gown with a light brown braid over her shoul-



der also makes a charming study; her brow promises intellect and witchery lurks behind her slightly smiling lips. Out of another portrait a dainty little girl holding an apple smiles humorously. Mrs. Robert Bacon owns the portrait of a wee maiden whose vivid little face against a background of warm color looks at us with arch questioning. The one owned by Mrs. Jesse L. Straus has a landscape background suffused in a reddish glow against which stands a fairylike little girl in a red dress. Smith College owns "Miss Tribbee" a study of the artist's daughter, a thoughtful faced girl with straight brown hair, rather a reticent little type, but worth knowing. Dr. John Elliot owns a boy's head, an honest little man with wholesome eyes and lips. The portrait of a serious faced boy owned by Mrs. W. Thayer is in a low color key. He has painted a number of baby portraits. Mrs. George Baker owns one in a white dress and cap with a delectably puckered mouth. In the "Curley" portrait the gay baby face is crowned with a fluff of blond hair against a halo-like red hat. That the children of his brush are all thoroughbreds does not prevent them from being enjoyably human.

His color glows with subdued warmth. His masterly treatment of flowing drapery is a part of his knowledge of line and draughtsmanship. Nearly all of his mature work resembles the old Italian Christian art in selection and repetition of subject and in composition.

It is said of Raphael that he had "a perception for pure and spiritual beauty in women and children." This is also the preeminent trait of George De Forest Brush. His paintings have the thoughtful human element of the Renaissance rather than the mystic asceticism of the pre-Raphaelites—the sincerity of both these periods is his. He has been criticised for not finding a more original mold into which to pour the individual essence of his talent. In the fifteenth century Florentine painting reached a height unattained by succeeding centuries: the dignity and serenity of the Florentines must appeal almost irresistibly to his temperament, for between his point of view and modernism a gulf is fixed. In his hostility toward materialistic and commercialized art he has swung to the opposite pole of expression.

*Catherine Beash Ely*



## AMERICAN ANTIQUES

Notes on Colonial and Early American Furniture,  
Silver, Needlework, Portraiture, Silhouettes, Pewter,  
Engravings, Glass, China and other Arts and Crafts.

### WILLIAM JAMES HUBARD, SILHOUETTIST AND PORTRAIT PAINTER

The signed and dated silhouette of Charles J. Buckingham reproduced is an unusual example of the art of William James (styled "Master") Hubbard, a precocious young cutter of profiles of English parentage who began his career early in the last century, at the age of thirteen. He came to this country a little later, and when seventeen was cutting silhouettes in Boston, after having worked in New York and Philadelphia, where he exhibited at the Pennsylvania Academy. His silhouettes differed from all others produced in America at that time in that they were all cut with scissors direct from the "sitter" without drawing or the use of a machine. He was so impressed by Gilbert Stuart's portraits while in Boston that he abandoned silhouette cutting, returned to Philadelphia to study painting under Sully and spent the remainder of his life as a portrait painter, working mostly in the South. The present likeness of Mr. Buckingham, in an old-fashioned high beaver hat, is mounted on a card, on the reverse of which is stamped "cut with scissors/by Master Hubbard/without/drawing or machine." It is also inscribed in ink "Ch. J. Buckingham/taken by Master Hubbard/Octo. 23, 1825" and may possibly be unique as a signed and dated specimen of his work. In Virginia—where he died, February 25, 1862—many of his bust and half-length portraits in oil are found today.

### QUAINT EARLY MINIATURES

The quaint water-color portraits in miniature of Mr. Rufus and Mrs. Olive Collins are presumably the work of an early Connecticut artist identified with the Eastern district of the state, where they were obtained several years ago. Mr. Collins has black hair and a delicately flushed face and wears a black coat with a checkered waistcoat of black and white; his wife, who also has black hair and eyes and the same delicately flushed cheek and pink lips, wears a pale blue coat with pink collar and a white linen cap with ruffled edge and black dots, tied with a pink ribbon. They are preserved in little pine frames stained a light cherry color.

### MINIATURE BY J. S. ELLSWORTH

J. S. Ellsworth's miniature portrait of Mrs. Jennie Post of Guilford, Conn., reproduced herewith is the finest that we have ever chanced to see from the hand of that eccentric painter. Like the two listed in Mr. Bolton's "Early American



CHARLES J. BUCKINGHAM  
SILHOUETTE BY WILLIAM JAMES HUBARD

MRS. JENNIE POST  
MINIATURE BY JAMES SAN SANFORD ELLSWORTH



AMERICAN PORTRAIT MINIATURES  
BY AN UNKNOWN NEW ENGLAND ARTIST OF THE EARLY NINETEENTH CENTURY







PEWTER COFFEEPOT AND TEAPOTS BY H. B. WARD  
 COFFEEPOT TO RIGHT BY GEORGE RICHARDSON, COFFEEPOT TO LEFT BY ROSWELL GLEASON  
 TEAPOT BY D. CURTIS AND SUGAR DISH BY BOARDMAN & CO.



Portrait Painters in Miniature" it is painted on paper and inscribed on the back in the autograph of the artist, "Painted by J. S. Ellsworth." It measures  $2\frac{1}{2}$  inches high by 2 inches wide and is preserved in an old daguerreotype case. Ellsworth, who was born in Windsor, Conn., in 1802 and died in Pittsburgh, Penn., in 1873 or 74, worked in the West for a time and did some painting in St. Louis. Most of his miniatures are curiously and quaintly constructed after a formula or convention seemingly his own in the manner of handling the bust, but are really excellent in their rendering of individual facial characteristics — and therefore as likenesses.

#### PEWTER BY H. B. WARD AND OTHERS

H. B. Ward, the pewterer who made the two teapots and the coffeepot pictured, was a citizen of Guilford, Conn., and in all likelihood a member of the family of that name of which James Ward, his father, brother and probably grandfather were all silversmiths. H. B. Ward is reputed also to have been a silversmith as well as a pewterer. Objects with his mark are generally found in Western Connecticut and he was evidently established there during the first quarter of the nineteenth century, from which period these pieces date.

The other works shown are mostly of the same time. The coffeepot, by Roswell Gleason of Providence, R. I., is a particularly fine piece, distinguished from others contemporary with it by the pewter handle. The one by George Richardson of Boston is a curious example in that the form is based upon that of teapots of the period — practically all coffeepots being straight-sided and flat-bottomed. Of the D. Curtis, who made the remaining teapot, I have no information whatever. The piece has a certain individuality that recommends it to the collector and student, and which will not escape the eye of the general reader who may compare it with those of H. B. Ward. The sugar-dish by Boardman & Co., of New York is probably the latest piece illustrated and may be as late as 1835 or 40, for the metal is certainly one of the later and less ingratiating alloys.

#### NEW ART BOOKS

HISTOIRE DE L'ART — Depuis les premiers temps chrétiens jusqu'à nos jours —  
Publiée sous la direction de André Michel — Tome VI, Seconde partie — Librairie Armand Colin — Paris, 103 Boulevard Saint Michel, 1922.

The second part of the sixth volume of the well known comprehensive History of Art directed by André Michel has been published. The first three chapters deal with French Architecture, Sculpture and Painting in the seventeenth century written by Henry Lemonnier and André Michel. Other chapters deal with Architecture and Sculpture in the seventeenth century in England, by Paul Biver; Painting in England in the same period, by Henry Marcel; Art in Switzerland in the sixteenth and seventeenth century, and Engraving in the seventeenth century by Conrad de Mandach; Tapestry in the seventeenth century by Léon Deshair, and Furniture and Goldsmithwork by Elisa Maillard.

Every subject is treated in a scholarly way and at the end of each chapter is a detailed bibliography. The preface and the conclusion, printed at the beginning and at the end of the volume are written by André Michel himself. In the



former he explains the causes of the long interruption occasioned by the war in the publishing of the volumes. He also speaks with sorrow of the loss of his most distinguished contributors, Marcel Reymond, Louis Fourcaud, and Emile Bertaux who all three died during the war. As for the conclusion he resumes in it the characteristics and the spirit of the Art in the seventeenth century.

ROMISCHE FORSCHUNGEN — edited by the BIBLIOTHECA HERTZIANA — II — LE STATUE DI ROMA (Grundlagen für eine Geschichte der Antiken Monumente) by PAUL GUSTAV HUBNER — Band I (Quellen und Sammlungen) — Leipzig 1912 — Verlag von Klinkhardt & Biermann.

The Bibliotheca Hertziana in Rome has published the first part of "Le Statue di Roma" constituting the second volume of the "Romische Forschungen." The work has been prepared by Paul Gustav Hubner who undertook the difficult task of presenting to the public a critical study of the use made by the artists of the Renaissance period of works from the Antiquity. He passes in review the various sources for his study, the literary as well as the artistic ones, and gives at the end of his volume, in twelve plates, a number of sketches which artists of the Renaissance period made from various antique models in Rome. The second part of this work will contain examples of art products from the Renaissance period which can be proved to have been copied from antique models.

In the volume III of the "ROMISCHE FORSCHUNGEN" the Bibliotheca Hertziana publishes "Die Portraitdarstellungen des Michelangelo" prepared by Ernest Steinmann and edited by Klinkhardt & Biermann, Leipzig, 1913. The work contains 114 pages of text, 107 plates and 16 illustrations in the text. It deals with portraits of Michelangelo found in oils, sculpture, frescoes, engravings, drawings, medals, etc. . . Steinmann makes an exhaustive study of his subject and presents to the public a most interesting and comprehensive work.

"AU CHEVET DE L'ART MODERNE" by GUILLAUME JANNEAU — Paris, Librairie Félix Alcan, 108 Boulevard Saint Germain — Prix 10 Francs.

The Collection called "Art et Esthétique" published under the supervision of Pierre Marcel, has just issued a volume by Guillaume Janneau on "Au Chevet de l'Art Moderne," in which the writer in a series of studies examines the various symptoms of Modern Art. He treats his subject objectively and analitically and without trying to reach any definite conclusion he analyses the elements composing it.

LES HODLER de la collection RUSS-YOUNG à Serrières-Neuchâtel Text du Dr. Johannes Widmer — Reproductions de Fred. Boissonnas — Genève, Edition d'Art Boissonnas, 1923.

As indicated by the title this work deals with the pictures by Ferdinand Hodler in the Collection of Russ-Young in Neuchâtel. It comprises 88 plates of his drawings and paintings of which 72 are paintings and 16 drawings. It is however indicated in the text that the collection contains more examples, for it includes in all 95 paintings and 75 drawings of this very interesting artist. The text on 31 pages is written by Dr. Johannes Widmer who in a chronological order explains and revives the work of the artist.







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PUBLISHED BY FREDERIC FAIRCHILD SHERMAN  
105 Middle Street Portland, Maine and  
8 West 47th Street New York City New York

ENGLISH AGENTS: Messrs. Bromhead, Cutts & Co., Ltd.  
18 Cork Street Burlington Gardens London, W. I.

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FIG. 1. ANTONIO VENEZIANO: CORONATION OF THE VIRGIN  
Collection of Mr. Arthur Acton, Florence



FIG. 2. ANTONIO VENEZIANO: REFECTION OF S. RANIERI  
Camposanto, Pisa



ART IN AMERICA *AND ELSEWHERE*  
AN ILLUSTRATED BI-MONTHLY MAGAZINE  
VOLUME XI . NUMBER V . AUGUST 1923



FIVE MORE PANELS BY ANTONIO VENEZIANO

SOME years ago<sup>1</sup> I was able to extend the oeuvre of this rare master beyond its only acceptable<sup>2</sup> limits of his Camposanto frescoes, by recognizing as his a Virgin and Child in the Boston Museum of Fine Arts which I had then hoped might help to take one from the problem to the solution of his origins. Hanging shyly under the name of Spinello Aretino,<sup>3</sup> the discovery of its author led me instead more recently to the distinction of the same hand in three other panels, with only such disparities among them as the hypothetical intervals of time between their painting might produce. What the lengths of these intervals are, is a question in the absence of data too vain, however learnedly argued, to be seriously faced. And even the order of their painting can be assumed only on grounds of relative and unsubstantiable validity.

If by likeness to known chronologies individual evolution may be

<sup>1</sup>*Art in America*, April, 1920, p. 99.

<sup>2</sup>Of the fragmentary frescoes in the tabernacle of the Torre degli Agli (outside Florence) enough is left to relax the incredulity with which one generally regards Vasari's attributions. But not enough to proffer the eye steeped in his work any kind of relevant evidence. The picture in S. Niccolò, Palermo, looks in the poor available reproductions like the work of a Florentine, but not of Antonio.

<sup>3</sup>Published as such by Oswald Siren in the Bulletin of the Museum of Fine Arts in Boston, vol. XIV, p. 12.

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(elliptically) said to proceed from tightness to diffusion, then one might regard Mr. Acton's Coronation (Fig. 1) the earliest of the three. Besides, a bolder swing in the line, freer postures and expression seem, by a similar principle, to put the St. James at Göttingen and the attended Virgin at Hannover into a later phase. The Coronation still harbors an idealism strenuously confined within the subjugated forms of a recent adolescence. The shape of the compartment, the cusped moulding are of a retarded fashion, and the staging of the ceremony has retained the formula and the solemnity of the Giottesque Coronation at Sta Croce painted more than a generation before. With the material difference that here the sorrowful gravity of Christ is dramatically contrasted with the demeanor of the meek Virgin. This difference, being also a departure from the bulk of contemporary Florentine representation, approximates the principle in the action to the conspicuous one in Antonio's Pisan frescoes: organization through oppositions. More specific, stylistic analogies will begin to appear if one lets one's eye carry the shape of the face of our Eternal — bulging at the top of the forehead, flat from eye to lip, pushed out at the chin — to the head of the saint in the Refection of S. Ranieri (Fig. 2) at the Camposanto in Pisa; and the shape of the Virgin's face to that of the young monk at the right of the same composition. The rude, jointless hands with the oddly attached thumbs in the Coronation reappear in the unserviceable left hands of the same figure of S. Ranieri and of the frocked youth offering him wine.

Canonically Florentine, externally Gaddesque, its crackled enamel filters the light that descends on a surface, wherein minor defacements have been well enough disguised.

On some equally humble occasion, possibly during his Pisan sojourn, Antonio painted the Virgin and Angels at Hannover (Fig. 3). Here again the Gaddesque formula stares out of an arrangement which, however, lacks the coördination of filled and empty spaces to be found in Gaddi. Instead of the hallowed hush of the Coronation each lusty soul, unconscious of its holiness, lies snug in its animal bliss and spiritual security. This change of mood, and the ways in which it manifests itself, record what an unmodulated genius like Antonio's found in the lyrical Bernardo Daddi, who becomes the tempering influence of Antonio's maturity. One will for all that, find the same stiff crooked and horny fingers here as in Mr. Acton's picture, and the





FIG. 3. ANTONIO VENEZIANO: MADONNA AND ANGELS  
*Kestner Museum, Hannover, Germany*



FIG. 4. ANTONIO VENEZIANO: DETAIL OF ANGEL  
*Kestner Museum, Hannover, Germany*





square-headed Child looks out of the same eyes as his impish semblances over the bier of S. Ranieri in Pisa and in the Boston panel. Comparing these three heads shape for shape, the puffed-out cheeks, the high sloping foreheads, the round eyes and their setting — all will be found to coincide. Antonio mechanically varied his types out of a full and diversified stock to enhance the illusion of actuality, and our Virgin borrows the mask of the ecclesiastic at the saint's right in the fresco already mentioned: both heads being modelled with the same untamed sense of physical density. The upper angel (Fig. 4) on the right of the Virgin, again, simulates the monk carrying the salver at the right of the same fresco.

And yet such is the deficiency of our methods, that all confrontation like the above must remain verbal, and alien to essential analogies. For speech, whose elements are fleshless symbols (attached by arbitrary links, without correspondence, that is, to the nature of the thing they stand for) instead of individualizing its objects, allies them by relieving their principle of identity: its denominations are generic; but the objects of appearance are endlessly differentiated. And the reason for the antinomy is that if speech is the product of an inductive memory, appearance is the immediate sense-impact of concrete forms. Purely conceptual, speech accordingly cannot participate in the visual adventure with its structural implications, least when organized to form, and reproduces it only by forfeiting the differentia of such adventure — because while it may evoke an image, it cannot present its shape. More ductile than speech, appearance would require a measure of minuter, preciser, more flexible denominations to determine it at any point. In its effort, therefore, to describe stylistic or aesthetic analogies it throws itself upon the classified or practical attributes of visible forms, or upon such of their aspects as have an acknowledged kind or degree of expressibility. The proof of authorship, then, — as of anything else — reposes in the tractable, watchful and in the clairvoyant attention. And to such a one the identity of style between the Hannover Virgin and the Camposanto frescoes must be as clear, and its realization as immediate, as revelation. So great, if I may say it, is this identity, that it is relatively certain the two were painted at about the same time. In the very Pisan character of our picture — owing, it is true, rather to the traces Antonio has left in subsequent painting there than to the admission of local influences — lurks the

possibility of its having been painted in Pisa; and this surmise, if allowed the status of a fact, produces the likelihood for it of the date<sup>4</sup> of the Camposanto frescoes which documents confine between 1384 and 1387.

The state of the panel representing St. James at Göttingen (Fig. 5) bestows an advantage upon it over the other two. It still bears the creamy impasto of the original pigment, and only local restorations. The head of St. James partakes of the type of S. Ranieri in The Miracle of Separation of the Wine from the Water (Fig. 6), and of the grey-beard who leans a face towards him, in pose and mien repeating ours. The left hand with the arched thumb will not startle one to dissent if one will try to recollect the hands at the extreme right of the Refection of S. Ranieri. The appealing glance, the suffused sentiment are Antonio's own.<sup>5</sup> The less formal pose, the large and loose treatment, the mildness of expression, would tend to put its painting at the end of our series.

Be this, then as conjectured, the last, and Mr. Acton's the earliest of Antonio's known works, this small group,<sup>6</sup> together with the previously published Boston panel, substantiate the evidence of the Camposanto frescoes: his Gaddesque training, his Daddesque sympathies, his loyalty to the externals of Florentine tradition.<sup>7</sup>

A conspicuously uniform mood separates the Hannover, Göttingen and Boston panels from the severer monumental frescoes at Pisa. They relieve a tendency present but less evident there, opening upon a more intimate corner of Antonio's genius and confessing, without equivocation, his Daddesque attachment. Criticism has hitherto allowed his documented collaboration with Vanni in Siena to explain this mood, but if Antonio was in any way affected by Sienese influence it will have been by way of a taste tempered by Daddi.

<sup>4</sup>See Crowe and Cavalcaselle (Ed. Murray) vol. II, p. 281, n. 2; Vasari (Ed. Sansoni) vol. I, p. 663, n. 6; Venturi, vol. V, p. 915. Dates of the Pisan frescoes were first published by Ciampi, *Notizie Inedite*, etc.

<sup>5</sup>This attractive figure brings to mind (rather than Paolo Uccello whom Vasari derives from Antonio) Lorenzo Monaco; and the two medallions above it, his only extant miniatures, are also unique among his works for their very Sienese character.

<sup>6</sup>There is no way of telling whether any of these made part of the altarpiece painted for the Pisan Duomo in 1386-7 (Crowe and Cavalcaselle, vol. II, p. 287).

<sup>7</sup>Vasari's affirmation that Antonio was a pupil of Agnolo Gaddi is proved unlikely by their contemporaneity. As Antonio is mentioned together with the older Andrea Vanni as his collaborator in 1369, it is probable he was even Agnolo's senior. Again Venturi (*Storia dell'Arte Italiana*) vol. V, p. 915, sees in the Camposanto frescoes the influence of Giotto rather than of Taddeo Gaddi, and tendencies manifest in the Veronese Altichiero. Venturi would like to respect the ancient tradition of Antonio's origins. But Antonio is too Florentine to be "Giottesque" so late in the century, let alone Veronese; or Sienese as Cavalcaselle would have one think, even in the qualified sense in which these influences are assumed.





FIG. 5. ANTONIO VENEZIANO: ST. JAMES  
*University Gallery, Göttingen, Germany*



FIG. 6. ANTONIO VENEZIANO: MIRACLE OF SEPARATION OF THE WINE FROM THE WATER (DETAIL)  
*Camporanto, Pisa*







FIG. 7. ANTONIO VENEZIANO: ST. PAUL  
Collection of Mr. Charles Looser, Florence



ANTONIO VENEZIANO: MADONNA AND CHILD  
*The Museum of Fine Art, Boston, Ma.*



FIG. 8. ANTONIO VENEZIANO: ST. PETER  
Collection of Mr. Charles Looser, Florence





Antonio's *form* reveals itself through Gaddesque *figures*, and the make, the scale, the patriarchal state of his characters and his sprawling compositions, record the persistent fashion and influence of Taddeo Gaddi's gloomy and pompously austere decorations. The hands, the streaked hair, the heads are drawn from the traditional stock in Taddeo's shop and following, and they betray more clearly, because more explicitly than his composition, the way he had come. But in his romantic fantasy and in his tendencies he varied from Taddeo: by his temperament he stood in closer affinity to the lyrical Daddi. Not as conclusive in effect nor as concentrated as either, he boastfully professes a greater freedom, and abundance. His action is contrasted, vigorously characterized and illusionistic. He deploys his compositions over vast wall-spaces wherein the scattering of sudden movement of wrapt and wandering attention in juxtaposed and emphatic opposition, simulate the chance, varied and shifting disarray of life; the life of a quick and hardy race, magnified to heroic scale, and moving in a panorama of soaring cyclopean cities.

Narrowly Florentine in his artistic origins Antonio, who seems to have worked considerably away from Florence, represents the failing sense of Giottesque plasticity, which was disintegrating even more rapidly on Florentine ground. His plasticity is limited in being quantitative: and determined to a desultory, collective rather than an intense vision of nature; but it flourishes everywhere a rude energy — an energy of the blood. He is a romantic realist who abhors the abstractions of Florentine form and the concision of Florentine composition. Through a less detached — it may be, if we believe Vasari, a Venetian — temperament, he sees a more vital unity in the swarming variety of life, and a deeper mystery in its unarrested flow.

While the manuscript of these notes was adventuring the high seas, two panels, representing the Saints Paul and Peter, (Figs. 7 and 8) identical in shape and dimensions which are  $43\frac{1}{2} \times 29\frac{1}{2}$  cms), with the same embossed course of cusped arches following the curved edge of the wood, painted by the same hand, belonging, consequently, to the same polyptych, turn up in Florence at a visiting English dealers, and pass, even as I write these lines, into the collection of Mr. Charles Loeser.

My eye is at once struck by the identity of these courses and that of the Boston Virgin. I, then, note that the halos of the Saints and the borders of their draperies differ from those of the Virgin only by being

properly less elaborate. In view of the stylistic analogies, these external coincidences carry us to the conclusion that the two Saints stood right and left of the Virgin in the original three-leaved — or, even possibly, five-leaved — polyptych. Let no one be astonished by the fact that the central panel measures 58.7 x 39.4 cms.: The relative sizes of the three parts represent a not uncommon ratio.

What, now, are these "stylistic analogies"? For those who have followed the argument in the body of the text, the identity of Peter's left hand and those of the Madonna; of the eyes of the Child and those of St. Peter, will serve only as explicit and demonstrable correspondencies among essential similarities of construction and fracture which run through the three panels. For those who have not, it will be hard to agree that the touch and the texture are the same, and that the integrated triptych — or partly integrated polyptych — is by Antonio Veneziano.

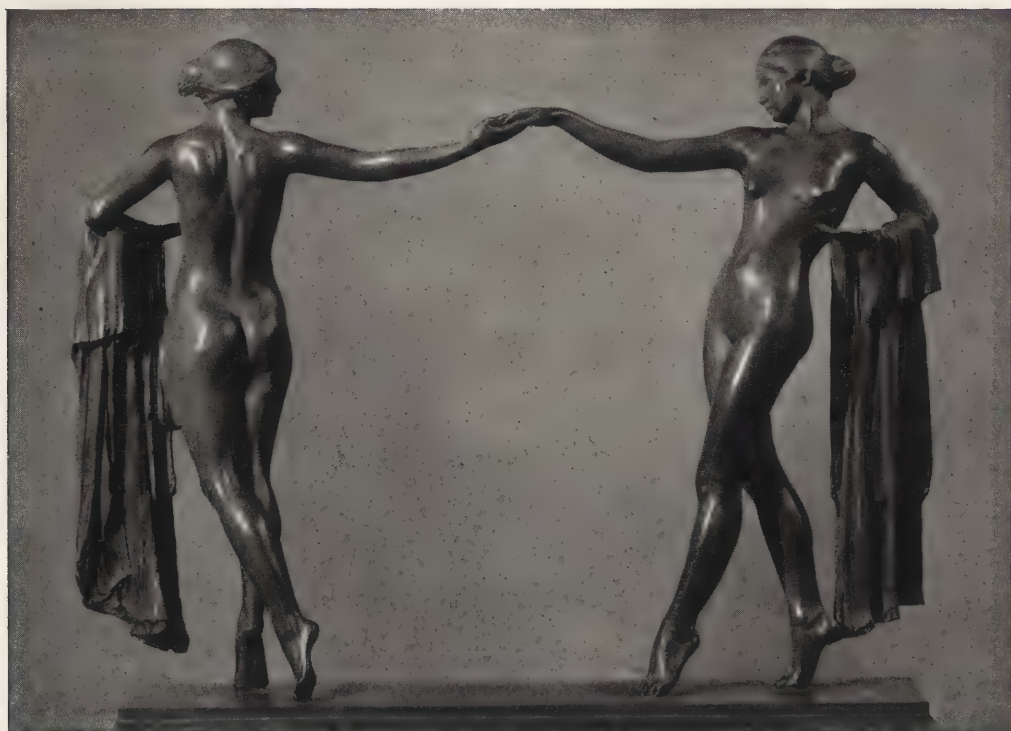
*Richard Offner.*

#### MARIO KORBEL'S "ANDANTE"

*What music in these limbs of maids as straight  
As saplings, green and golden, in the spring!  
Their outstretched hands but touch to part again  
As music does; their very bodies sing.  
Slim youth that curves and moulds them knows no rest,  
But reaching out, full stately treads its dance,  
Unaltered in its hopes, sure of a goal,  
Yet winged for chance.*

*Katherine Stanley-Brown*





MARIO KORBELL: ANDANTE



## CASSONE PICTURES IN AMERICA

### PART ONE

IN the Henry E. Huntington Collection, in New York, there are two narrow long Italian pictures of the fifteenth century, ( $15\frac{1}{2} \times 41\frac{1}{2}$  centimetres, =  $6\frac{1}{2} \times 16\frac{1}{3}$  inches,) which have already been discussed in this Magazine, (Jan., 1913) by F. J. Mather, Jr., but which we wish to take up once more, in order to interpret what is represented in these very peculiar pictures.

Cassone pictures have mostly been attached to marriage-coffers. This article of furniture, which contained the bride's trousseau, linen, books, and gold, stood at the foot of the marriage-bed, and was intended to keep alive the memories of home and youth-time, wedding-day and young love, in the chamber wherein the new generation should be conceived and born. What was more natural than to choose for representation stories which illustrated the sway of Amor, and portrayed the impulses of longing human hearts under extraordinary circumstances? The young gentlemen and ladies in the Florentine and Sienese society of that time were quite familiar with ancient mythology, with the legendary treasures and golden utterances of the classic age, so that they understood these mythological tales and romantic fables better than does our own generation, which is so far removed from the myths. There were books in which the most striking of the ancient tales and legends were collected, and priests used these books to spice their afternoon sermons. It is such a tale that is illustrated in both Mr. Huntington's pictures, already correctly credited, by Mather, to the Sienese artist Matteo di Giovanni (Figs. 1 and 2).

Plutarch, in his life of Demetrius, relates that Seleucus I, surnamed Nikator, (Conqueror,) when an elderly man took in second marriage Stratonice, daughter of Demetrius Poliorcetes. Her stepson Antiochus, her husband's son by his first marriage, had fallen in love with her, but had bravely concealed his feelings, and said nothing, even when he had taken his bed with love-sickness. The physician Erasistratus did not understand what ailed his feverish patient, until, one day, he was just taking the heir-apparent's pulse, when the beautiful young step-mother came into the room. Then the shrewd man knew from the throbbing of the pulse the cause of the illness. He spoke with Seleucus,

*Translated by Prof. Wm. C. Lawton*



and the father brought himself to the point of giving up the young wife to his son.

This theme is a favorite one in seventeenth century art. It contrasts with the tale of Phaedra, which was a favorite from the time of Racine. Who could remain unmoved, to see a pallid young prince lying ill in his bed, and beside him, unsuspecting, the anxious beautiful young bride with her aged husband? The young Goethe was powerfully affected by a picture by Celesti in Frankfort. He gives an account of it in *Wilhelm Meister* (I, 17): "How distressed I was for another youth who must lock in his own breast the sweet impulse which is our fairest heritage bestowed upon us by Nature, hide within him the fire that should have warmed and enlivened him, so that his innermost self is consumed with bitter agony. How I pitied the unhappy girl, who must devote herself to another, when her heart had already found the worthy object of its true and pure desire!" Nor had the theme been forgotten in the nineteenth century. At Chantilly there is a fine picture by Ingres, called "Stratonice", quite in accordance with the taste of the scene-painting of the Odéon theater.

Besides Mr. Huntington's picture, I am acquainted with a second representation of Stratonice from the fifteenth century in the Cluny Museum at Paris. It is Florentine, in the style of Benozzo Gozzoli. In it, as the end of the tale, Seleucus' death is included.

The Parisian cassone picture is a pendant to a second one, which takes its subject from the *Gesta Romanorum*, chapter XIII. It is the story of the two serpents, the King's death being destined to follow that of the one, the Queen's of the other. The King has the former killed, so that his wife may live and bear many children. A story, then, which quite like the tale of Stratonice glorifies the blessing of children.

Matteo Giovanni divides the Stratonice story into six episodes. First, the bedchamber, with the heir-apparent lying ill, the physician, and Stratonice just approaching the bed. The decoration of the painted bed is charming; a Madonna hangs on the wall. In the next picture Seleucus is walking with his bride before the gates of Babylon. The physician approaches the royal pair and begs to speak with the King. The physician recounts all the reasons which should move the King to renunciation. The second panel brings the accomplishment. The old King gives youth over to youth. Next follows the wedding dance in the richly decorated palace courtyard, where the marble columns are, of course, not of the Assyrian but the Sienese type. Last is



FIG. 1. MATTEO DI GIOVANNI: STORY OF STRATONICE I  
*Collection of Mr. Henry E. Huntington, New York*



FIG. 2. MATTEO DI GIOVANNI: STORY OF STRATONICE II  
*Collection of Mr. Henry E. Huntington, New York*







FIG. 3. CARPACCIO: STORY OF ALCYONE  
*The John G. Johnson Collection, Philadelphia*



FIG. 4. THE DIDO MASTER: LANDING OF ÆNEAS IN AFRICA  
*Kestner Museum, Hannover*







FIG. 5. THE DIDO MASTER: ÆNEAS AND DIDO IN CARTHAGE  
*Kestner Museum, Hannover*



FIG. 6. THE DIDO MASTER: BANQUET IN CARTHAGE  
*Kestner Museum, Hannover*







FIG. 7. PUPIL OF PESCELLINO: STORY OF JASON  
*The Metropolitan Museum of Art, New York*



FIG. 8. PUPIL OF PESCELLINO: STORY OF JASON  
*The Metropolitan Museum of Art, New York*





the scene in the bridal chamber, where no invalid heir-apparent lies in the bed, but a right vigorous one is offering sweetmeats to his bride, who sits at table with three court ladies. Stratonice points her finger to her forehead: "How could I have been so foolish as to accept the old man at first?"

Grace and simplicity, roguish suggestion together with serious thoughtfulness, leave all these scenes aglow in the clear light of the present. It was not unjustifiable for the Italians to transplant these old legends of the Orient to the Arno and into their own palaces. They felt themselves to be the classic inheritors of antiquity, the more as Æneas was regarded as their ancestor, but yet as Aphrodite's son. Since the humanistic circles of the early Renaissance,—women as well as men,—were so at home in mythology and legend, these stories, painted by the artist for the wedding-day were not only at once understood, but brought happiness and good cheer.

Among the forty known cassone-pictures now in America, a number have to do with ancient tales. One especially rare piece of work is a picture by Vittore Carpaccio, in the collection of J. G. Johnson in Philadelphia, which according to Berenson is intended to represent "Alcyone and Keyx": but more probably the story of Phaeton (Fig. 3). This was a favorite tale in Venice; for the river Eridanus, into which Phaeton falls, is no other than the Po. The grove of the Heliades, who are thereafter transformed into poplar trees, is still pointed out to the south of Venice. Phaëtusa is in our picture just changing into a poplar; her sisters Lampetia and Phoebe stand on the right, as yet unmetamorphosed. The dead Phaeton lies behind the willows in the water.<sup>1</sup> As is well known, the legend of Phaeton had been revived afresh by Dante's passage, *Paradiso* XVII, 1 ff. Just as Phaeton of old passionately appealed to his father Helios for recognition as a son, so Dante questions his ancestor Caeciaguida as to his own destiny. Elsewhere in the *Commedia*, also, Phaeton is often mentioned (*Inferno* XXVII 107; *Purgatorio* IV 72; XXIX 119, *Paradiso* XXXI 125). One of the best Dante-students of his time, Michael Angelo, depicted Phaeton's fall.

Of especial interest, historically as well as artistically, are both the two tablets of the Jarves collection in New Haven which relate the

<sup>1</sup>Dr. Schubring takes for granted that the picture is a direct illustration to Ovid's account of Phaeton's fall, *Metamorphoses*, Bk. 2, vss. 1-400. The Heliades are nymphs, daughters of the Sun God, and so sisters of Phaeton. The names which Dr. Schubring assigns to three figures in the painting are actually mentioned by Ovid. — *Translator*.

story of Æneas and Dido. They have already been discussed by Mather, Huelsen, and Mary Logan. On account of these pictures and three tablets on the same subject in Hanover, which we reproduce in detail (Figs. 4, 5 and 6), I have called the painter of them "The Dido-Master." He was active in Florence about 1445, and his wooden tablets, in their composition, follow closely throughout certain miniature illustrations of an Æneid which is in the possession of the Riccardiana at Florence. Here, then, we can follow accurately the process of development of these cassoni. The ancient text is rewritten, and adorned with miniatures, by a copyist who can also paint. Then these become the proto-types for the coffer-pictures. There was at that time more than one Florentine who knew the Æneid by heart, just as today there are Italians who know the whole *Commedia*: and in the entire Æneid there is no scene fitter for a wedding picture than the story of Dido and the protection which Venus assures to her son in Africa. So arises an abundance of incidents: Juno asks Æolus to raise a storm, to prevent the landing in Africa: The storm and the "Quos ego—":<sup>2</sup> the landing of Æneas and Achates in Libya, and the appearance of Venus:—these are the episodes of the first tablet. On the second comes, first, the stag-hunt, then Æneas and Dido meet in the castle at Carthage: the landing in Latium, the marvel of the sow, and the founding of Rome. The central thought is that all this befalls the hero under Venus' protection, against which even Juno's wrath is ineffectual. "Oh that the young couple, also,"—such is the underthought,—“for whom these coffers are painted, may always abide under Venus' protection.”

To be sure, in these pictures of ancient sea-voyages and landings, another motif plays its part: delight in adventure. As the student later in life loves to decorate his room with reminders of his undergraduate years, so these old pictures of travel are intended to allure their possessor back to the time of roving youth, which is now ended by his marriage. Along with Æneas, Odysseus and Jason are the favorite heroes. The story of Jason is presented on both the precious tablets in the Metropolitan Museum, which were originally in the Palazzo Torrigiani at Florence (Figs. 7 and 8). The painter seems to us to have been a pupil of Pescellino, active about 1470. Dr. Weisbach has already written fully on these pictures. The first tablet has to do with Jason's farewell to Pelias, the preparations for departure, and the boar-hunt; Orpheus, Chiron, Hylas and Hercules. On the second tablet the Argo

<sup>2</sup>These two words are quoted from the speech of Neptune in quelling the storm. — *Translator*.



lands in Kolchis, King Æetes with his daughters Medea and Chalciope come to meet the stranger. There follows the request for the golden fleece, the sowing of the dragon's teeth, the iron men, the theft of the fleece with Medea's aid, finally the return to Iolkos and the scene with Pelias' daughters. The youthful hero is entangled by the malice of men in many adventures; the maiden's love rescues him in marvelous wise. The Odyssey is often represented in coffer-pictures, in the same spirit, as a series of adventures:—but America possesses no picture of the kind. The finest are in Vienna, in the possession of Count Lanckowski, there is one in Liverpool, and two Umbrian examples, formerly ascribed to Pollaiuolo, are in the hands of London art-dealers.

Paul Schubring

## THE GREAT TRANSITIONAL ARTISTS OF THE MODERN EPOCH — VAN GOGH

*Translation by Catherine Beach Ely*

THE impressionists are today in disrepute with the modern schools which in common with Cézanne have set themselves the task of discovering beneath forms and changing colors "the essence" of forms and "the essence" of colored aspects. Artists intent upon this kind of research which assumes with many a character of intolerant abstraction were bound to be horrified by the capricious manifestations of impressionistic painting. They not only deny to this art any consistency, but even any tradition whatever. They forget that Degas proved that impressionism could unite with the tradition of line and that a pupil of Ingres could without betrayal be an impressionist.

We find this taste for ostracism at the beginning of every new school. The impressionists were as hard upon their predecessors as their successors are upon them.

History will make the ultimate decision. And just as in asking herself if an impressionistic artist may maintain a connection with tradition and line, History found Degas, so in asking herself if an impressionistic artist may be able to anticipate the actual research for volume and secure the affiliation between the school of color and the new school of interior lines, she will find Van Gogh.

Van Gogh was an impressionist, the most impetuous, perhaps, and



the most violent of the impressionists. But his nature, his temperament, his antecedents caused him to superimpose upon pure color the base of impressionistic art, such effort and such condensation, that as a result the innermost force, the essential framework of faces and landscapes, have been projected through color to the surface, sketching spontaneously that which in the work of today constitutes so many laborious and calculated compositions.

Van Gogh, born in Brabant, in 1853, came of a family of pastors and even of bishops. The evangelical spirit profoundly stamped his childhood. His bad health prevented him from continuing to study to be a pastor himself. But having been successively placed as salesman at Goupil's in Paris, as professor of French with a pastor at Ramsgate, as library employee at Dordrecht, everywhere he showed such troublesome austerity and in the money matters which were put under his supervision a humanitarianism so generous that from that time it seemed that his idealism would never be compatible with any positive career.

That is just the way it turned out. He had attacks of mysticism. In 1878 a mission was organized to instruct the miners of the Borinage. He joined it. He acquitted himself admirably. During the typhus epidemic, he abandoned the house where he lodged, lived in a hut, cared for the sick, giving them every bit of his clothing.

It was during this sojourn in the Borinage that Van Gogh made his first sketches. They reflected the seriousness of his absorption; they expressed with sombre violence, the immense distress in which he was plunged.

His relations with his family were scarcely more genial than with strangers. Upon his return from the Borinage he could not stand it with his parents. He left them to go to work at The Hague under the painter Mauve. They had a falling out over the interpretation of a plaster model. His father came to get him after he had rashly assumed the responsibility for one of his models and her five children. Then he went to attend the courses at the Academy of the Beaux Arts at Anvers.

There he became enthusiastic over the severity and penumbra of Rembrandt. He added to this influence such a despairing resigned feeling in the interpretation of his characters (whom to make the matter worse he portrayed in black tones) that he seemed destined to be the inflexible painter of human misery, enslaved and oppressed far from any ray of light.



VAN GOGH: ZOUAVE  
*Painted during Van Gogh's stay in Arles (1888)*





We will add that he was a scrupulous draughtsman and that he did not seem to be in the least carried away by an exclusive taste for color.

In 1886 his father died and he went to live with his brother Théodore in Rue Lepic at Paris. He frequented the Cormon Studio. He became intimate with Gauguin and Emile Bernard. He visited père Tanguy, that extraordinary communistic second-hand dealer, whose little shop in Rue Clauzel was the Parisian cradle of Cézanne's work. A very modest, very frugal cradle, père Tanguy being satisfied to class the canvases of Cézanne in two categories, according to their size, those he sold at 100 francs and those he sold at 40 francs. Père Tanguy accepted the first canvases of Van Gogh, signed, then, only with the baptismal name — Vincent. But even if he did sell some of Cézanne's, he never sold a single one of Van Gogh's. At the most it happened that he disposed of them as practise-canvas upon which the purchasers immediately began to daub.

This misfortune, however, mattered very little to the Dutch emigrant who suddenly intoxicated by the savor of impressionism painted volubly at a single sitting everything that caught his eye, a tree, a street corner, shoes placed on a door-sill, ready to offer his canvas immediately to any onlooker who seemed to take an interest in it.

The grey atmosphere of Paris soon ceased to satisfy him. In 1888 he went to Arles. Sequestered in this little city, having, as he describes it, "intercourse only with the sunlight", he experienced a complex and disquieting exaltation with which his abundant correspondence is impregnated. He mingled in his heart the ardent joys, the bestial joys, (that is his expression), which the spectacle and manipulation of color brought to him with the somber reflections, the evangelical aspirations which still fermented within him. His few friends in Arles were unpretentious ones — the postman Roulin, the Zouave Millet of whom he made portraits. He was haunted with the idea of founding an art community. He begged his friend Gauguin who was at Pont-Aven to come and be with him.

Gauguin went to him. They were scarcely reunited before their discussions became acrimonious and their intercourse grew bitter. One Christmas eve in the café Van Gogh threw his glass at Gauguin's head. The next day he pursued him in the street with a razor. The following night, out of remorse, he cut off his own ear and went to offer it wrapped in paper to a girl in a house of ill fame.

That was the end of his sojourn in Arles. Always at odds with himself, distracted by pictural sensualism, filled with fears, regrets, presentiments, and with self torment, he was cared for at St. Remy in 1889, then he retired to Anvers-sur-Oise, where the doctor Gachet, the faithful friend of his last days, did his utmost to calm this tortured nature. The 27th of July, 1890, Van Gogh shot himself in the breast.

What discordance between the development of the life of Van Gogh as soon as he became an impressionist, and that of the other impressionists, gentle and peaceable folk, surrendered to the joy of painting, and getting from it much life wisdom!

But it was the tormented existence of Van Gogh which made impressionism with him overflow its calm banks, which lead him beyond his goal without betraying it, which made him express unconsciously more than he intended to express, bringing him to the borderland of the schools of today and showing that what they stand for, that is to say interpretation of depth of volume, was initiated not only by Cézanne through the deforming and simplifying boldness of design, but also by a pure impressionist, through the exasperation and inflated paroxysm of color.

Cézanne used to say: "It has been my wish to make impressionism an art of the museums". Vincent Van Gogh for his part might have said: "I have wished to make of impressionism an art of volumes".

Possessed by a religious fever which devoured him, having a conception of life and of destiny which did not permit him any calm at all, Van Gogh kept in his hand when he painted, no matter how keenly blissful his artist's effusion might be, this fever and alarm. He attacked the appearance of things and of beings with a sort of combative voracity. His brush does not caress; it bites; it digs in. His pencil tears out and cuts open spectacles in great feverish tatters.

It is thus that without preconceived idea, without a well thought of plan, Van Gogh was impelled by the very instinct of his nature to cut up faces, landscapes, the least assemblage of forms into brutal planes. It seems that we see emerge secretly from his canvases so ardently consecrated to the glistening inundation of light, the secret lines, the rigid construction which slumber under the surface and which have since become the one and only object of study with the schools gathered under the name of cubists.

To increase this corrugated dissection which gives at first approach,





VAN GOGH: REPOSE  
Property of Mon. Pacqueman, Paris





to the works of Van Gogh a coarse and primitive aspect, his hand presses heavily upon the pencil. The cutting in, the thick touch, the hurried and abrupt strokes emphasize angles torn out of the depths of things. In short he obtains his luminous flashes, his most dazzling bursts of sunlight by the aid of a thick paste which also seems to have come out of the interior and which gives the impression of a heated substance, of a sort of lava.

All these elements in uniting come to compose a sort of colored enchantment, which is very impressionistic but which encloses besides the splendor of surfaces, the hidden structure of volume.

Observe the self portraits of Van Gogh, that of the man with his ear cut off, especially that of the postman Roulin, of the Zouave Millet, of Mme. Giroux, of the Doctor Gachet; observe the shoes, the flowers and all the still life paintings; remain for a time before the Alysamps, the House of Cran, The Entrance to the Farm, the laborers, the stairway at Anvers, the Garden of Daubigny. . . . You will see emerging from the first pleasure due to impressionistic amazement, an austere and dry geometric phantasmagoria and you will think of the mysterious substructure under the delights upon which your eyes have feasted. Color, merely by inflating and stretching itself, will bring to you a new mode of artistic persuasion, that of dimensions, projections, planes, the majestic arrangement of framework and essential supports.

In his letters Van Gogh, although less clearly than his habitual correspondents Gauguin and Emile Bernard, certainly understood that there was latent in himself a power of auscultation caused by his harsh and meditative turn of mind and advantageous to his art. Never did he establish these obscure ideas in syllogisms or in theses nor did, for that matter, Cézanne. But, thanks to the keenness of his analytical power, he understood that they were there. From this introspection there resulted notions more intuitive than logical, which in the light of the discovery of the art of today, assume a great importance.

"We acted the fool. We cultivated an art of savages" — "Instead of working around the eye, we sought the mysterious centre of things". That is the sort of definition which dropped from their pens. The object of their discussions was the subjective deformation of nature, the reproduction of emotions by the essential forms which are in nature.

It is strange to ascertain that it is in France where Van Gogh worked that they have been least concerned with recognizing the sources

thus brought to light in impressionism by him. Van Gogh has been forsaken like all the impressionists. Meanwhile, in other countries, especially in Germany, the young artists have greatly valued his example and his testimony, and have seen in his "syntheticism" a sign of progress which they have not at all disdained.

Indeed, the work of Van Gogh ought to serve as counter-proof to that of Cézanne, with which its affinities are certain. But in that case it can no longer be denied that impressionism has found in itself the means of connecting itself with the modern schools and of justifying itself in their eyes, and if Degas effected the transition of impressionism from what was before it, Van Gogh prepared it for what was to follow it.

Henri Herz

#### MATHER BROWN

**H**IS early achievements, represented in this country by several notable canvases, should entitle Mather Brown to a secure place among artists of the American Hall of Fame. Few portraits have been made by an American which show more of mental promise and mature artistry than Brown's likenesses of John Adams, Thomas Jefferson, Charles Bulfinch and of himself. The reputation, nevertheless, which Mather Brown attained in England, where most of his life was passed, was so slight, in consequence of the unpopularity, it must be believed, of his later work, that in the standard biographical dictionaries and histories of art he is accorded slight mention. His art has been characterized as "almost imbecile." British and American writers have given currency to an impression that he was an eccentric, irresponsible and presumably dissipated person who painted badly and lived meanly.

A different idea of Mather Brown's personality and career from that purveyed by the reference books is gained as one consults his correspondence. The letters which he wrote intermittently during half a century to his aunts, the Misses Mary and Elizabeth Byles of Boston, and their letters written to him and about him, have been preserved in a private collection at Halifax, Nova Scotia, and lately have been made available to the public through a volume of typewritten transcripts ac-



quired by the Massachusetts Historical Society. Perusal of these letters, which still await publication, reveals the tragedy of a very talented painter who in youth achieved considerable success and who in middle life and old age fell upon times hard for all artists and especially so for those whose manner of work had ceased to be fashionable. Through the courtesy of the Massachusetts Historical Society, illustrative excerpts may now be made for the first time from the Mather Brown correspondence.

Mather Brown was born at Boston, October 7, 1761. His father, Gawen Brown, an Englishman by birth, a clockmaker by occupation, married for his second wife Elizabeth Byles, daughter of Rev. Mather Byles, the "punning parson" who took his Christian name from his celebrated grandfather, Rev. Cotton Mather. The young mother died June 6, 1763, and as Gawen Brown soon married for a third time, the boy Mather was brought up by his aunts with whom he remained in affectionate communication throughout his life.

To Miss Mary Byles, Mather Brown seems to have owed his first lessons in drawing and painting. Whether he had any other American instruction in art is doubtful. Somehow, while still in his teens, he had acquired sufficient proficiency to paint miniatures professionally. In a reminiscent letter of July 8, 1811, he says: "You mention Peekskill, to which place I walked 200 miles there and 200 back, in search of business, a tedious walk with Knapsack on my Back & a despairing Heart, and stopped at New London where I painted several miniatures." Other details of the circumstances of this hike of a sixteen year old artist are contained in a very boyish letter written at Peekskill, October 3, 1777, and preserved, the oldest of the documents in the collection.

The next letter, in point of date, is one from Cape François, of June 19, 1780, which throws light on a youthful painter's motives and the circumstances which enabled him to go abroad for study with Benjamin West. After a flowery introduction, which need not be quoted, he says: "I do not intend to stay long in this place, shall off to Europe in a few months or before my Health fails, which I see no likelihood of, as my Appetite is better than ever, a good Sign. But I shall stay here till I here from you, and have one particular Favor to beg of you which is to write me a letter of Recommendation to Mr. Copley, as I am determined to go to London. this is not a wild Scheme, as I have *hard Johannas* enough to support me there 3 years, and I will not

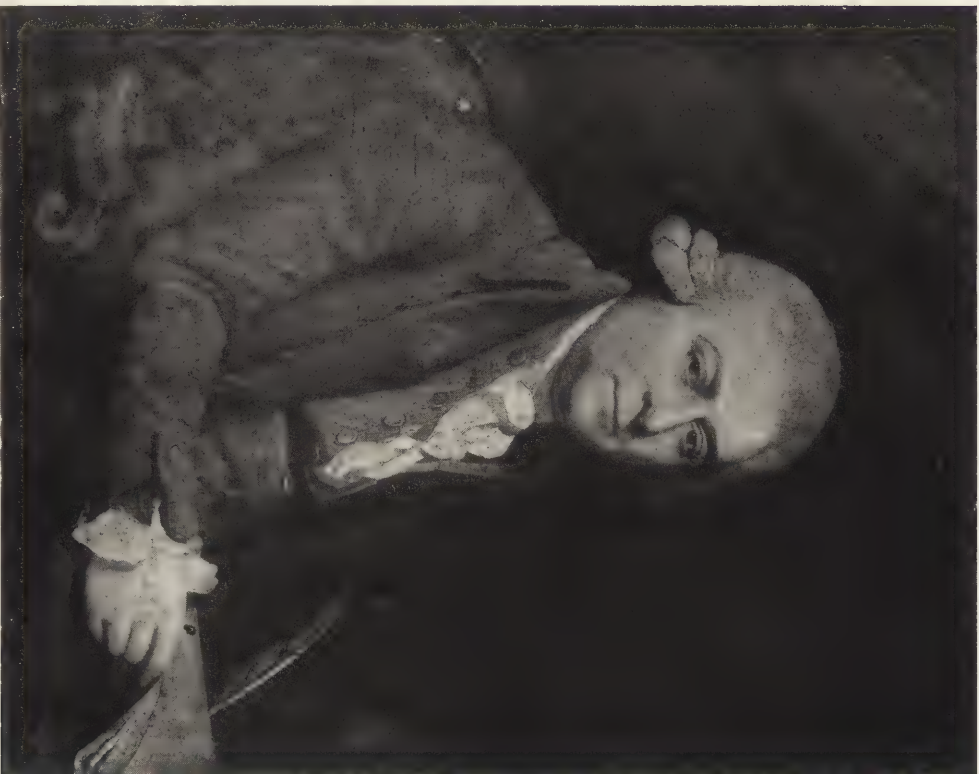
come back to go into the American Army or starve at Boston. I humbly beg you will look upon this request in a serious light, and not only give me a Letter to him but any other Friends there." That Brown had earned in New England the money for his study in England is also clear from such statements as this in an 1811 letter: "I have always known the value of a guinea by working so hard for it from early life, and now nearly half a century has rolled away, in which I have supported myself by my industry."

"I will let them see if an obscure Yankey Boy Cannot shine as great as any of them," wrote Mather Brown from London in July, 1784. "My ambition shall prove my Alliance with Apollo, and will produce a new Phenomenon, to make the rays of Phiebus (sic) shine and rise for the western Hemisphere." Such grandiloquence was expressive of the spirit with which a raw, uneducated youth from New England by sheer ability rose quickly to eminence among British artists. After a brief stay in Paris where he had a letter to Franklin, he had in 1781 become a pupil of West for whom he thereafter had a lifelong admiration amounting, as an obituary notice stated, "to idolatry." In 1782, being then 21 years old, he showed his "Portrait of a Gentleman" at the Royal Academy. Thenceforward for 49 years he was nearly always represented at the annual exhibition, the catalogues of which give titles of 80 of his exhibited pictures.

A principal cause of the gradual disillusionment of an ambitious young American in the London of Gainsborough and Hoppner, of West and Copley, appears in a letter of September 16, 1784, in which he describes the swell establishment, at 20, Cavendish Square, which he had taken over and which proved his undoing. He wrote:

"I have just removed into a very elegant House, where I have genteel Apartments for my Pictures, and cut a respectable Appearance which is of great Consequence for one of my Profession, my Rent is 25 guineas pr. Ann. and I have laid out this Week as much more for furniture, my Name is elegantly engraved on a Brass Plate on the Door, and I board myself with the help of a Lodger in the House as cheap as I can—I am just entering the World, and have all the good Wishes of my Friends, and hope to get Business . . . my great object is to get my Name established and to get Commissions from America, to paint their Friends and Relations here. I must beg your Assistance in Recommending, speaking of my Pictures, where you visit and obtaining me Business."





MATTHEW BROWN: PORTRAIT OF JOHN ADAMS



MATTHEW BROWN: SELF PORTRAIT





The burden of maintaining this residence to which the artist committed himself under a long lease was almost intolerable.

By 1800 Mather Brown, still painting many portraits and historical pieces, was tired and harassed. He refers in a letter of November 29, 1801, to his father's death and the fact that, through his being supposed to be in comfortable circumstances, he was disinherited:

"You likewise mention," he writes "that you understand all his (Gawen Brown's) property is left to the Daughters to my exclusion, a Circumstance which affords me the deepest regret, at a time when my situation is extremely distressing and embarrassing owing to my failure in business and the distresses brought on by the War . . . I have attempted in vain to get into some other line of Business as my Eyes were so very painful to me—and I am loathe to go to any other Country, lest I should be ruined. In this Situation my Father and my Relations should have some feeling and compassion on me." From his father's estate Brown received no share, though one of his half sisters appears later to have rendered him some financial assistance.

The incubus of the house in Cavendish Square was finally lifted when Mather Brown was nearly 50 years old. He wrote from Liverpool, June 10, 1810, that he had given up the place after many years "during which time I lived in the house, and was able when I left it to pay all my debts, and everyone 20 shillings in the pound, altho attended with some temporary embarrassments while I was there, even so much as to injure my health . . . I never kept any company, or allowed myself any amusement that was attended with expense. By these means I painted a multitude of pictures, but am sorry to say that numbers remain unsold, for which I hire a room in London to show them in—from London I went to teach a School in Buckinghamshire—from thence I went to Bath and Bristol and followed portrait painting, from thence to Staffordshire (where I saw the famous Potteries) and from that to this place, of Liverpool, which is in Lancashire—I have been painting some pictures of a Family in the next County of Cheshire on the other side of the River Mersey. If I can get business I shall stop here some time and shall often write you, as I am more in way of vessels sailing—my labour has brought on nervous disorders for which I am trying sea-bathing at this place."

Thenceforth for thirteen years, Mather Brown's letters were dated from Liverpool, Manchester and elsewhere in Lancashire. They are generally despondent. They show that he had a few pupils from time

to time. He tried, without success, to win an appointment as drawing teacher at the military college, High Wycombe. He acknowledges gratefully a small loan from his aunts (who were certainly not in circumstances to help him) and adds: "I have recd but one other instance of kindness, that was from my old female Servant who lived with me about 17 years (Mrs. Eliza Ross), who says in her last letter 'I send you Sir a Watch as a Testimony of my respect, and as you are out of employment in Liverpool, I will also send you three or four pounds which I have by me, if you will write me for it'"—this is a proof that I was a kind master to her."

"I sometimes sit down in despair," wrote the painter in another characteristic passage, "and scarcely know where to go next. some persons think I had better go to New York—but I wish I could be settled somewhere, as I have long since passed the meridian of life and age is creeping upon me. I have nothing to reproach myself respecting my past years. I have always worked 12 hours in Winter and 15 hours a day in the Summer. my time has never been wasted in the dissipation of a Tavern or the Criminality of a Brothel."

The assiduity with which Mather Brown continued to paint historical pictures long after their vogue had passed was worthy a better genre. His letters between 1810 and his death are filled with references to his latest undertakings. In March, 1824, he returned to London where he hired a room at the residence of Thomas Hofland, a landscape painter, and where he remained until the end. He was never in actual want, for he had converted his resources into a government annuity that took care of very modest wants. In the last letter which he wrote to his aunts, both of whom outlived him by a short time, he told of professional successes which gave him pleasure even if they did not add to his income. "I have recently completed," he says, "an historical painting twelve feet in height, representing the Resurrection of Our Blessed Saviour, with many figures, which was placed in a centre situation in the Institution, Pall-Mall, and I likewise painted another of the Holy Family of the same size which was in the Exhibition of the Royal Academy at Somerset House. These pictures escaped censure and were approved by the public, but I am sorry to say that they afforded me empty praise, for they remain in my Room unsold . . . I am now Artist to His Majesty William the 4th and have my name announced in the year's catalogue."

About Christmas, 1830, Mather Brown fell in a fit of apoplexy or



heart weakness while viewing some pictures at the British Gallery. He was taken to his room and, though he temporarily recovered, it was clear to Mr. and Mrs. Hofland, who were fond of him, that the end was near. He had recurrences of the attack and, on May 25, 1831, he passed with severe death struggles. Most of his estate, which proved to be of very little value, consisting chiefly of unsold pictures, was left to the Misses Byles, the only American relatives with whom he corresponded.

Several letters written by the Hoflands to the aunts in Boston, give in minutest detail the facts concerning Mather Brown's mode of living in his last years. They would, if published, contradict the impression of his being a crabbed eccentric. They depict a gentle and somewhat melancholy old man who liked to talk politics, in which he took a live interest, who regularly attended Church of England services and whose workdays were passed in messing over the historical canvases which he still believed to be the highest form of art. Of the quality of this later work his landlord, who was himself a painter of standing, wrote to the Misses Byles: "Many of his pictures are admirable and all of them give proof of great ability, but like those of Mr. West it may be said that they are not in fashion. There has been a hue and cry raised against their styles which are much alike, and at present they are little thought of and will sell for a trifle, but time's sure to come when their merits will be known and appreciated. Such is the opinion of several of the first artists and particularly the late Sir Thomas Lawrence."

Nearly a century has passed since Mather Brown's death and this prediction of Thomas Hofland that his pictures would again be in esteem has only begun to be realized. Recognition of his merit as a painter has thus far found expression principally in this country. In Great Britain Brown is represented, to be sure, by three capital works in the National Portrait Gallery: his "Sir Thomas Buller, Bart.," "John Howard, F. R. S.," and "Sir Home Riggs Popham, K. B." His pictures, however, though many of them must still be owned in England, rarely come to the London art marts, nor do they then fetch impressive prices.

While relatively few works by Mather Brown are owned in America these through their competent execution and charm of facture pique the interest of critics and collectors. His most familiar portraits are those of Presidents Adams and Jefferson, each commissioned from

him by the other, the former work now at the Boston Athenæum, the latter owned by a descendant of John Adams. Portraits of Charles Bulfinch, architect, and Joseph Woodward, merchant, have lately been exhibited in Boston. At Brookline is owned a very fine self-portrait, painted for the aunts in Boston and personally taken, as shown in one of the letters, to a ship captain at Liverpool to be sure of its delivery. A likeness of Thomas Paine, which was in the Boston Athenæum's exhibition of 1828, may still be in existence though its whereabouts is unknown. The Boston Museum of Fine Arts, in which the early Americans are copiously represented, has no work by this painter, a scion of some of the most famous of New England families.

T. W. Loomis

#### LEONARDO BISTOLFI

THE last half century of Italian sculpture is an exposition of the neo-classic. It has its basis in Graeco-Roman work of the later period, but it is reinforced with some of the spirit of the Renaissance. It has very largely resolved itself into an art of the monument; if it had remained merely ideal and unapplied it would have expired. The dead hand of Canova was upon it, but a new breath of life revived it and it survived to decorate tombs and to form a new Campo-Santo for Italy. The *Arte Funeraria Italiana* is a living art, but that is not to say that the whole of Italian sculpture is devoted to it: there is still an ideal sculpture in the land of Canova; there is a living art of sculptured portraiture; there is still a notable appetite for decoration in the cradle of the Renaissance.

There is, however, another aspect of the sculpture of the half century; that of the revolt led by Medardo Rosso and followed, tardily it is true, by the younger men of today, although in a different direction from that indicated by Rosso who has lived to see his theories only partly adopted, but adapted to the realism which was Rodin's. There is an element of wistfulness about this, for it was Rosso who led Rodin to inaugurate his system of plastic impressionism, and the great French master drained what he could of the theory and inducted it into his



own practice. The young men of today have followed Rodin rather than Rosso, but in Italy they are comparatively few. Although the few are good and strong in themselves; fine artists who think as well as model and carve, they have at present made little impression on the prevailing mode. It is Rosso's fate to have been the harbinger; the prophet, but his preaching prevailed, while his work failed to convince by reason of its inadequate quantity and by its inherent qualities. Rosso never produced enough to convince people by it of the truth of his practice although he made them think by the iterated expression of his theories.

It is not, however, in Rosso's work nor in that of his followers; neither is it in the work of the realists; nor in that of the exponents of the neo-gothic spirit that typical modern Italian sculpture is to be classed, but rather in the successful maintenance of the real traditional Italian feeling for grace and suavity, lost in the Middle-Ages, recovered in the Renaissance and persisting today, largely uninfluenced by the strong modern currents of realism and naturalism, but yielding to them in certain notable cases.

The several distinguishing virtues and vices of Italian sculpture during the half century are summed up in the most notable and extensive sculptural monument of modern times in Europe, the Memorial to Victor Emanuel II at Rome. This great work is an epitome of the epoch: it has a major premiss of classicism, of course, but with some slight arguments for romanticism and realism. It is not a magnificent whole, but most of its parts are splendid, for indeed its parts are the representative works of the most noted of the older sculptors of the time.

Eugenio Maccagnani did the fourteen mediæval-looking figures supporting the round base on which the equestrian statue of Victor Emanuel is placed, as well as the realistic trophy of arms and machinery which decorates the square socle on which the base stands. Adolfo Apolloni did the beautifully poised figure of Victory; Ercole Drei, one of the younger men, did the symbolical statue of Insurrection; another Victory figure, on the left hand of the steps of the memorial, is by Edoardo Rubino, also a youngish man; the wonderful Relief of a Triumphal Procession, at once Greek and Renaissance in presentation, but more Greek than any other detail of the Memorial, is by Angelo Zanelli, while the ornate group called The Victim is by Leonardo Bistolfi. There are other details by other sculptors on this astonishing



memorial, but none of them surpasses *The Victim* or *The Sacrifice* as it is variously named.

*The Victim* is an allegory of sculpture by a sculptor who occupies a foremost place in Italy in the group of famous men I have just mentioned, and this work and his other works are typical of the whole nineteenth-twentieth century school which is sentimental, anecdotic, allegorical, symbolical, true to nature, decorative, elegant and most accomplished in technique.

It is fitting that Leonardo Bistolfi should represent his own art in this fashion on a national Italian Memorial: *The Sacrifice* is the sacrifice of the artist for his work, the ultimate sacrifice—death—if needs be. The story of its exposition is a variation of the old theme of *Pygmalion* and *Galatea*.

The artist lives only for his work and is prepared to die for it. *Pygmalion* carves his statue and brings it to life with the passionate heat of his love for it. Bistolfi's young sculptor, hammer in hand, held in his last moment of the agony of the passage from life to death, involved in an ecstasy of creation, by man and woman typified, falls backwards as he delivers the breath of life from his own lips to those of his statue. She, vivified, created alive, bends over him and her lips are on his as he passes from the world of aspiration to the nirvana of accomplishment, no longer constrained to think, but only to feel the flood of satisfied ambition which has made him immortal, in that he has created, not only a living thing, but an immortal one.

The group says all this and much more, and its accomplishment is worthy of its meaning. The close-knit design of it is perfect; its mass of broken line is of extreme interest; the contrasts of the modelling to be found in the four separate figures are full of subtlety; there are delicate nuances of form, and perfect knowledge is displayed in every intricacy of construction.

Another allegory of Bistolfi's is the *Mountain Peak*, or the *Spirit of the Mountain*, which forms the memorial to Giovanni Segantini at St. Moritz in Switzerland, erected in 1906. The subject is an ideal one, but the treatment is as naturalistic as anything that Bistolfi has attempted. The figure has the appearance of a statue and yet it is in reality a high-relief, carved against, or emerging from, the matrix of the stone. The sculptor in this, like a number of others, follows Rodin, but in his case, this matrix is distinctly an essential of the whole design of the allegory. The figure has risen to the height, there is no more up-



LEONARDO BISTOLFI: THE SPIRIT OF THE MOUNTAIN  
*Segantini Monument, St. Moritz*







LEONARDO BISTOLFI: THE ROSAZZA MEMORIAL



ward flight possible; it is a delicate plastic compliment to the great painter it memorializes. In effect this work is a beautiful study, rare in Bistolfi's work, of the complete nude, and it is a justification of the principle that ideal grace is best represented in static subjects.

As if, however, to modify this, there is Bistolfi's *Awakening of Liberty*, a most graceful figure with flowing drapery, in the action of recovery from sleep. This forms the monument to Cavour at Bergamo and is a work dating as late as 1914. The action here is certainly very gentle, and the whole conception too pretty for the really grim character of its subject, but the grace of it cannot be denied. Bistolfi prefers the beauty of Death to its horror, which he never depicts.

On the same lines is the frieze of dancing women and children forming the main feature of the Rosazza tomb of 1910, in which the sculptor's style is seen developed to a much higher degree of beauty than in his important sepulchral monument of Urbano Rattazzi of 1887, or that of 1895 at Borgo S. Dalmazzo in Piedmont, *The Beauty of Death*. Drapery is treated with a lavishness greater than the Greeks' in the very fine Abegg tomb in the cemetery at Zurich, and the figure of Death so draped is full of massive dignity, contrasting with the figure of Life, a half-nude woman in a beautiful deploring attitude of grief.

At Turin, in the cemetery of the Madonna of the Campagna, there is a different class of memorial; one in low relief containing a large number of girlish figures in various attitudes representing the different emotions of Grief and the Comfort of Memories of the Past, grouped with a figure of Sorrow in ample drapery. It is very simply designed and worked and in strong contrast to the three highly ornate and pretty winged figures of the Holocaust, of the Crovetto memorial in the burial ground of Montevideo at Uruguay.

The memorial to Senator Orsini, *The Cross*, a large monument at Genoa of 1905, exhibits the most realistic aspect of Bistolfi's later method and is less affected with the floral ornament he loves to lavish on some of his pieces. It is stronger in its figure-work although the women and children are still very good looking. The men are more manly, however, and the whole group of about a dozen figures produces a not entirely sentimental effect, its subject being the judgment of the human race, depicted in the figures of the group.

The use of flowers and plants is carried to excess by the sculptor in several of his works, but particularly in the Sebastiano Grandis Tomb at Dalmazzo, *The Beauty of Death*, in which, however, there is the jus-



tification of the subject, for the graceful female figure bending over the prone effigy within the tomb is inhaling the sweetness of flowers, an allegory of the pleasures of life. In *The Sphinx*, however, there is less need, and this monument in the cemetery at Cuneo, would have been more impressive if severer accessories had been employed.

Realism, so far as Bostolffi relies on it, is to be found in his naïve statue of the Piedmontese poet, Vittorio Bersegio, at Peveragno, a delightful work with an engaging simplicity of treatment. His Garibaldi statue too is simply done, and has great dignity; the subject is draped in his cloak and leaning against a plain rectangular mass of stone which surmounts a base, around which are bronze bas-reliefs of symbolical intention, the whole supported on steps. This memorial was instituted at Sauvinio in 1908, and a similar work destined for Bologna has been in hand during the last year or so, the monument to the popular poet Giosue Carducci.

Leonardo Bistolfi was born in 1859 at Casalmongera in Piedmont and studied art at the *Accademia di Brera* at Milan under Argenti from 1876 to 1879. He went later to Turin and studied with Tabacchi there, and to that city he has been faithful since, his works being produced there; being exhibited there, as well as in Venice and other cities of Italy, later finding their way to South America. The province of Piedmont is happy in having given him birth, as also the sculptors, Edoardo Rubino and Pietro Canonica, both some ten years his junior, and both natives of Turin. They are three very distinguished artists and have the distinction collectively of having successfully resisted the inroads of the revolutionary teachings which have emanated from Milan where futurism abounds. It is the very fact that the traditional artists are so fine and good, (not only those of Piedmont, but those of the other Italian provinces) that accounts for the little inroad that has been made into the art of sculpture as there established.

*Kinston Parker.*





ALFIO FAGGI: DANTE  
*Property of Mr. Frederico Stallforth, New York*



## THE DANTE OF ALFEO FAGGI

*Translation by Ernest H. Wilkins*

ART fashions change from age to age, as emphasis turns from one transient enthusiasm to another, but there endure forever two fundamental tendencies: the Gothic and the Greek.

Once only—in the early days of the Renaissance—have the two tendencies really fused in a tempered harmony.

The Gothic is the Religious, in the broadest and deepest sense of the word, whether it be the Christian, as in Europe and America, or the Buddhist, as in the East.

Alfeo Faggi is purely Gothic. He is Gothic in the original and essential quality of his spirit, and not, as certain other artists are, through external and snobbish attitude, through cultural affectation. He is Gothic even when he treats subjects which are specifically modern.

Since his spirit is fundamentally religious, his art is of necessity before all else a symbol of spiritual truth. The essence of his style is an aesthetic mysticism wherein the material actuality is purified and sublimated until it becomes sheer expression. And his primitivism is to be considered not as *naïveté* but as a conscious transcending of objective form.

For all these reasons I consider that at the present moment Faggi is the one Italian sculptor, perhaps even the one sculptor in the world, who is spiritually qualified to conceive and to express the image of the greatest poet of Christianity. Not the ephemeral image of the historic Dante; not the conventional image of the disdainful and wrathful poet-citizen, pretext for the banal rhetoric of modern Guelphs and Ghibellines; but the hieratic image of the divine poet, of his spirit incarnate, immanent, and vital through the centuries.

Faggi's Dante is supremely Gothic. It is the essence of the medieval soul, nourished on mysticism and scholasticism. It is the transhumanized poet who from the vice and wickedness of this low earth, guided by wisdom and by love, has risen through abstinence, through purification, and through sacrifice unto the broad heights of the Empyrean, unto the presence of the Eternal Light, unto the face of God. In the scale of earthly hierarchies he stands close to Gautama Buddha, while below him there remain the restless souls of poets unable to receive the grace of the Holy Spirit: Dostoevsky, Shakespeare, Poe, Leopardi . . .

Faggi's rendering of this impression is loyal and keenly expressive.

The broad shoulders and the massive chest seem to signify the sheer human strength whereby the poet was able to endure the heavy burden of earthly woe and to lift it upward, even unto Heaven. The long experience of bitterness has traced deep furrows in the stern countenance, and the mouth seems still to taste the gall which men are wont to give for drink to saints and heroes. But the eyes, penetrant, with lowered lids, express that same ascent of the spirit from the immensity of grief to the joy of Christian fulfilment which Leonardo expressed in the Christ of the Last Supper.

Faggi's Dante sits motionless, his hands relaxed upon his knees, revealing in his attitude that more than human peace, that saintly contentment which springs from the harmony of mind and soul. He rests, established firmly on the substance of eternal truth, hearing about him the music of the celestial spheres.

The plastic technique of Faggi is perfectly appropriate to the image of this transhumanized Dante, and expresses it exactly and with clear consciousness of purpose.

Every line in the statue answers to some element in the sublime geometry of the sacred poem. The three parallel folds in the tunic typify the triune perfection which dominates and governs Dante's world. The rhythmic curves of the broad sleeves suggest the unfolding of the mystic circles of Paradise; and every form, in body and in countenance, is so synthetically designed as to transcend the casual and the transitory.

Faggi's spiritual portrait of the poet of the Divine Comedy stands in exact antithesis to the fantastic portrait of the poet of the *Comédie Humaine* modeled by Rodin. The one is the precise and static image of mystic serenity, of philosophic certitude; the other, the vague and restless phantom of storm-tossed humanity. And in each case the sculptor's style corresponds perfectly to the inner nature of the image that he seeks to body forth.

In this Dante, the Florentine sculptor whose absence from his native Italy enables him to live rather in the eternal essence of the Italian soul than in the passing mood of the Italy of today, draws nearer than ever to the hieratic conception of art, the conception held by the artists of ancient Egypt, of China, and of India, and by the great artist of Europe as well—in the ages in which life was lived according to the spirit and not according to the flesh.

*Mario Sisti.*







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PUBLISHED BY FREDERIC FAIRCHILD SHERMAN  
105 Middle St., Portland, Me., and 8 West 47th St., New York City

ENGLISH AGENTS: Messrs. Bromhead, Cutts & Co., Ltd.  
18 Cork Street      Burlington Gardens      London, W. 1.

FRENCH AGENTS: Les Presses Universitaires de France  
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FIG. 1. TINO DI CAMAINO: MADONNA ENTHRONED  
*Museo Nazionale, Florence*



ART IN AMERICA *AND ELSEWHERE*  
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STUDIES IN ITALIAN GOTHIC PLASTIC ART

I. TINO DI CAMAINO

THE striking and original personality of Giovanni Pisano, whose appearance on the horizon of the Trecento sculpture overshadows the art of the whole century, is so brilliant that it has made us blind to the appreciation of the sculptors of the following generations. And yet at that time there were artists who were scarcely less original than Giovanni and who perhaps are even more comprehensible to our present-day artistic sense in their conception of form and feeling.

This is especially true of Tino di Camaino of Siena, an artist of great originality, who is sufficiently well known, but not appreciated to his fullest extent. He bears about the same relation to Giovanni Pisano as Simone Martini to Giotto. There is more harmony and delicacy in his art than in Giovanni's and he is less passionate and yet there is just as much depth of feeling. Besides his sense of form is quite independent enough for him to have introduced a new style.

In order to understand his innovations in form we must remember that from the late Romanesque up to the first decided Gothic of Gio-

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vanni Pisano Italian sculpture was losing more and more its architectural qualities, being influenced by pictorial tendencies. Even in Romanesque plastic art in Italy we rarely find a clear decided flat relief or the cubic form of statues such as are evident in the North. One reason is that in Italy the classic Roman art, examples of which would be found everywhere, influenced toward a naturalistic and pictorial conception, then too the bright Southern light favors rather optical than plastic effect in form. The soft light of the Northern sky makes it possible to recognise even at some height a flat modelling in block-like sculptures. In the South the artist has to work with much greater contrasts of light and shadow, if he wants to make the details of form clear for the spectator. With such strong contrasts it is difficult to get the proper effect of depth in different relief planes. Therefore in the development of Italian plastic art we find that the tendency toward cubic form such as is seen in Tino di Camaino, and later in Donatello and Michelangelo is very seldom able to hold its own for long. In the Gothic, as well as in the Renaissance and Baroque it soon gives way to the pictorial. In fact even those who work for the purest plastic art, the architectural sculpture, do not go as far as the Northern artists in their endeavors toward simple cubic form, as for instance the Romanesque sculptures of Germany and Northern France.

At the end of the Romanesque period Niccolo Pisano with his large but forcible ideas almost completely broke up the relatively clear relief manner of the Romanesque artists in Italy. Boldly the forms in his reliefs stand forth, disordered, unattached, and the front plane of the relief is just as indistinct as the background, which we imagine in the black holes between the figures. His compositions are more overloaded than the classic Roman ones which he imitates and in their "horror vacui" they are more like a crowded composition of a painting which has no unity than a clear relief. Giovanni Pisano goes still farther. His elemental individuality indeed has a destructive influence on plastic art of his time. With Niccolo it was the naturalist classic Roman manner, with Giovanni it is the Gothic idea of reducing the materialistic form to the smallest degree, which influences toward a pictorial conception of the subject. Niccolo tries at least to give a certain feeling of rest to his compositions by placing rows of figures in horizontal lines. Giovanni avoids horizontal and vertical lines, instead we find lines which cross through the composition diagonally and angles. There are even fewer clear relief planes than are seen in





FIG. 2. TINO DI CAMAINO: MADONNA AND SAINTS  
*The Institute of Art, Detroit*





Niccolo's compositions. The individual figures often dissolve into the ridges of the relief. The folds of the robes cut deep into the figure. Often the figures appear only as a white streak on a dark, black perforated surface. The compositions are based on light and shadow effects and as is usual in impressionist plastic art the silhouette with the profile of zig-zag lines finds favor. Characteristic for his artistic conception is the manner in which he places some of his statues (for instance on the facade of Siena) in an open window so that they appear against a black shadow background and hardly anything else but the silhouette is visible. Like the impressionists he shows an exaggerated naturalism in details, and these naturalistic details are often placed without any relation to the adjacent conventional Gothic forms. Giovanni Pisano can be compared very well with Rodin, he has the same elemental temperament, the same impressionist tendencies, the same feeling for pictorial or optical effects and the silhouette rich and restless in lines. Just as with Rodin all these characteristics are based on his great individuality, but it was natural that a strong reaction should come, against his style which drove plastic art almost to the verge of an abyss.

Just as after Rodin the sculptures of the Trecento in Italy turn back to the principles of their art, to the simple cubic forms and a greater simplification of composition toward a clear relief style and a uniform mass treatment of statues. This tendency we find during the 30's and 40's in almost all the Sienese and Pisan masters of the fourteenth century, as for instance, Giovanni Balducci, Cellino di Nese and Andrea Pisano. But the first among these artists who shows these characteristics most decidedly and who heads this new movement is Tino di Camanio.

We get a very clear idea of his style if we look at the statues on the monument of Henry VII in the Camposanto, such as the four councilors of the emperor\* who have often been attributed to less original followers, with a curious lack of comprehension for the characteristics of Tino. There is scarcely anything left of Giovanni's manner. These figures stand like low columns, have square shoulders, straight contours, large round heads with short necks and smooth hair, with an occasional conventional curl. The arms are placed flat against the body, the hands also, and there are no grooves or openings between the hands or feet and the body. The expression shows concentration, a

\*Reproduced in I. B. Supino, *Arte Pisana*, 1904, p. 194.

deep seriousness and at times a certain passion and yet there is always a reserved devotion shown.

As an example of a sitting figure we choose the remarkable "Throned Madonna" in the Museo Nazionale at Florence, (fig. 1) which is designated there as "School of Pisa", a characteristic piece of the developed style of the artist. The figure reclines against the wall back of her throne and seems to be a part of it, the foreground of the relief is maintained, the Child is made almost flat so that it is in the same plane with the knees of the mother. There is unity of contour and large lines, the hands here too are flat against the figure and the indentations representing the folds of the robe are not carved so deeply that the feeling of the cubic form is lost. What a contrast to the sharp ridges, disordered forms of Giovanni Pisano! There is no doubt but that we have here an artist who promulgates his ideals of unity which are so different from Pisano's with equal rights and with a strong conviction.

As third example let us look at a relief, which as yet has also not been recognised as the work of this artist. (fig. 2) This work was purchased a short time ago by the Detroit Museum, a Madonna with two saints, one of which serving as patron saint for the monk by whom the relief has been dedicated. The works of Niccolo and Giovanni Pisano are not limited in composition to the frames, which are usually covered up by the figures, but here the frames can be clearly seen and are not broken through. There is the same symmetry of composition as in a triptych. The figures stand out against a uniform background and are united in a definite plane. The manner in which the Madonna and the Child, and the monk and the saint are moulded into one flat figure is characteristic. In spite of this simplicity we find a composition which is not only monumental but also psychic in its effect. The contrast between the Madonna with her serious stern features and the cheerful naive Child is very beautiful and again the contrast between the monk with his folded arms and kind pleading expression and the reverent saint. There is a seriousness worthy of Giotto in composition, such as is seen only in the works of the greatest artists of the first half of the fourteenth century.

The artist shows so decided a style not only in the form of his reliefs but also in the type of his figures, that it seems strange that there is such confusion as to the works attributed to him (especially those in Naples). The long oval faces show full lines about the cheeks, a protruding chin and long upper lip and very small Giottian eyes, ending in a deep cut





FIG. 4. GIOVANNI PISANO: MADONNA  
*Kaiser Friedrich Museum, Berlin*



FIG. 3. TINO DI CAMAINO: STATUETTE OF MADONNA  
*Museo Civico, Turin*







FIG. 6. TINO DI CAMAINO: TWO ANGELS HOLDING A CURTAIN  
*St. Croce, Florence*



FIG. 7. MADONNA OF STRUCCO  
Florentine, about 1420, after Alberto di Arnoldi  
*Kaiser Friedrich Museum, Berlin*





on the outer side with heavy lids. This gives the eyes a veiled expression as if they were not of this world which suits the lyrical, religious atmosphere of the composition. It is also characteristic that the heads of figures lean somewhat forward and are set on the neck slightly to one side and that the necks are very short, also the manner in which the arms and hands are folded so squarely against the body is typical. This arbitrary placing of the limbs which are in keeping with the form of the stone gives the figures an especial charm.

It is the recognition which his contemporaries have given him which affords us the opportunity of following the development of this fine artist almost from year to year, a very important development in spite of the comparatively short life (the artist does not seem to have lived more than 50 years). This development is shown in the expression of his ideas, which like those of all great artists are the same from the beginning to the end.

Tino was probably born about 1285<sup>1</sup>, the son of a stone mason who worked for many years on the cathedral at Siena (1300-1338), who later even had charge of the building of the cathedral. This Camaino di Crescenzo certainly had a great influence on the boy who developed very young. His respect for him is shown in an inscription on the tomb of the Bishop Orso in the cathedral of Florence in which Tino, who was then at the height of his art and known to the world, declares he does not wish to be called master as long as his father lives. In all probability the elder Camaino who was more of an architect than a sculptor awakened in his son a feeling for architectural sculpture, which is the basis of his art. Temporarily he was influenced by Giovanni Pisano who like Michelangelo transformed all architecture into sculptural forms as is shown in the facade of the Siena cathedral and the decorations of the Baptistery at Pisa. The connection of the young artist with the forcible personality of Giovanni Pisano proved, too, fortunate for his future. Giovanni who was then at the head of the building of the cathedral in Pisa seems to have recognised the ability of the young artist working under him. He evidently secured the first important orders for him. This was when Tino was about 25 in 1311. His first order was for a font for the cathedral at Pisa, then later (1312-13) the building and the decorations of the chapel of Raineri also in the

<sup>1</sup>The exact date of his birth is not known, but we know that his father died in 1338; as he worked to the very last on the cathedral the date of his birth cannot be earlier than 1260. Then he would have died at the age of 78 and if we fix the date of Tino's birth at 1285 he would have been born when his father was 25 years old.

cathedral and in 1315 the order for the tomb of the German Emperor Henry VII who died in 1313 at Buonconvento. In the same year he took charge of the building of the cathedral, in place of Giovanni Pisano who was called in 1311 to Genoa by Emperor Henry, to build a tomb for Margaretha, the wife of the Emperor and later went to Prato leaving the field at Pisa free for his best pupil.

The first works of Tino show clearly the influence of Giovanni Pisano. These are the Madonna statuette in Turin (fig. 3) which is especially charming because of the traces of painting still left, the large Madonna with two saints over the entrance of St. Michele in Pisa and the paltry remains of the baptismal font which have been rediscovered lately<sup>2</sup>. The Madonna at Turin was long considered the work of Pisano until Sauerlandt<sup>3</sup> was able to decipher the name of Tino on the base. On the basis of this discovery Sauerlandt as well as A. Venturi<sup>4</sup> were led to believe that the Berlin Madonna of Giovanni Pisano (fig. 4) was from Tino. The differences are, however, rather considerable, although there can be no doubt but that the statuette at Turin is, as far as manner goes, dependent on the Madonna at Berlin, which must have been in an important place, as it has been imitated several times. The Turin Madonna shows the same characteristics as Tino's, it has the same narrow eyes, the same full cheek lines, the same protruding neck on the same plane as the forehead. Further the figure is broad and square and the folds of the garments are cut less deeply and the general treatment is less natural, the hem of the robe on the side figure being merely indicated by a series of holes, all this is indicative of Tino's style. The temperament of the two artists is quite different too; here we do not see the wild passionate excitement found in Giovanni's figures with their animated features, instead there is a sensitive, pensive expression in the face of Tino's Madonna, and the Child is naive and playful.

We find a more developed style in Tino's Madonna over the portal of S. Michele in Pisa, which is attributed by the "Cicerone" to Fra Guglielmo as he worked at S. Michele from 1304-13 and decorated the Romanesque facade in Gothic style. A. Venturi recognized the connection with Tino but stated that it was the work of one of his successors. The tabernacle over the portal, however, was most likely done at the same time as the decorations on the facade, that is, at a time when the

<sup>2</sup>See Peleo Bacci in *Rassegna d'Arte*, 1920.

<sup>3</sup>M. Sauerlandt in *Bildwerke Giovanni Pisano's*, 1904.

<sup>4</sup>A. Venturi, *Storia dell'Arte Italiana* IV, 1906.





FIG. 5. TINO DI CAMAINO: TOMB OF GASTONE DELLA TORRE  
*St. Croce, Florence*



FIG. 10. TINO DI CAMAINO: TOMB OF BISHOP ANTONIO D'ORSO  
*Cathedral, Florence*



young Tino could have no school as yet. The treatment of the Child is characteristic of Tino, the movements are angular and unexpected and the figure is flat, which is a decided contrast to Giovanni Pisano. The robes and the feet are treated more as a design. The Child as well as the monk to the left are similar to later reliefs of the artist, flat and moulded together with the main figure.

The baptismal font and the Raineri relief now in the Camposanto show still Giovanni's influence in the manner in which the figures are carved out and in which the drill has been used. Also the front relief on Henry VII's sarcophagus which was made two or three years later might pass for a workshop relief of Giovanni's. The statues on the monument on the other hand are quite individual in style. This tomb has been taken apart and some of the figures are apparently lost. The sarcophagus with the reclining figure are now in the cathedral, the crown which was of metal has disappeared. The group representing the emperor and his councillors which was apparently placed above the sarcophagus is now in the Camposanto. Two figures mourning which formerly belonged to the tomb have been placed near the Quattrocento tomb of Pietro Ricci, and two other figures apparently Maria and the angel of Annunciation are shown in an old photograph by Alinari placed to the right and left of the Sarcophagus. These two figures are now neither in the cathedral nor in the Camposanto. The whole had no doubt at one time a sort of architectural frame built around it, but there is now nothing to show the angels drawing curtains as has been stated, and certainly did not the figure of Christ and the allegorical statue of Pisa in the Camposanto belong to the tomb? Perhaps the two mourners stood back of the reclining figure of the Emperor as on the tomb of the Bishop Alliotti in S. Maria Novella in Florence. The annunciation group was most likely placed on the corner of the arch.

In spite of the fact that the Emperor and his councillors were so typical of the style of the artist, there is no doubt a certain resemblance. Tino probably had an opportunity to watch the Emperor and his retinue when they were at Pisa at various times during 1312-1313 (more than one month in 1312, five months in 1313). The exact date when the tomb was made has been fixed by the documents regarding the payments made to Tino. He worked on it without interruption from the 15th of February until the 26th of July, 1315. In October Lupo di Francesco who succeeded Tino as building director at the cathedral gave the order for marble from Carrara for the completion of the tomb.

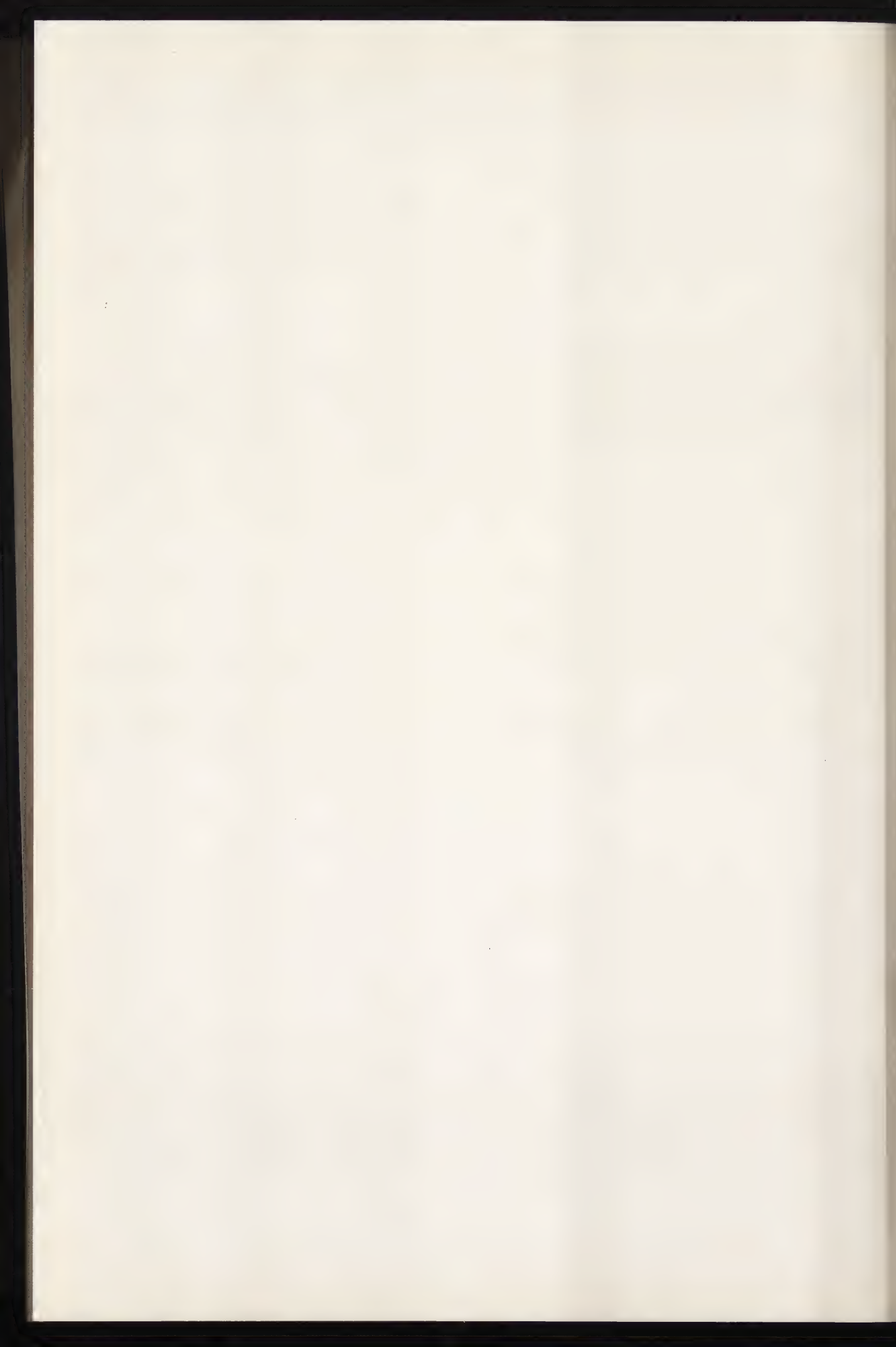


Supino and others have drawn the conclusion from this that Lupo di Francesco must have worked on the figures also to a great extent, especially the Emperor and his councillors. The style, however, is not that of Lupo's. It is just the Emperor and the figures surrounding him which are so characteristic of Tino. Lupo di Francesco had later charge of the plastic decorations on the church della Spina, and it is most likely that he made the series of prophets on the broad side of this church as Supino suggested and as can be proved by further evidence. He followed Giovanni Pisano, exaggerating his style to a certain mannerism and consequently his manner is not at all that of Tino. If he did any work on the tomb of Henry VII it could only have been the completion of the relief of the eleven apostles on the front of the sarcophagus which in the deep cuts show more the style of Giovanni than of Tino. In spite of this the type of figures and the movements of the hands show clear relations to the pillar figures of Tino on the Della Torre tomb in Florence and the Petroni tomb in Siena, therefore the plan in any case was made by Tino. Lupo di Francesco's work was no doubt confined to the architectural part and the details of the designs as for instance the ornaments on the robe of the reclining Emperor, which are certainly not the work of Tino. Such details Tino left to others also in the tombs he made at Naples. On the other hand if we consider how much this artist accomplished in his short life it is quite probable that he was able to finish the statues in six months. But documentary evidence regarding him does not in any way contradict the assumption that he worked in Pisa a longer time than usually thought, it is even possible that he returned from Florence or Siena to work. If, however, we assume that the fact that Tino gave up his work on the cathedral and turned over the tomb to Lupo di Francesco means that he had had differences with the persons in charge, then it was in all probability due to the manner in which he treated the statues on the monument, which for the first time show his original style. At any rate after Tino left, the sculptors at work on the cathedral, and elsewhere in Pisa, seem to have returned to the ideas and style of Giovanni Pisano.

From Pisa, Tino went to Florence, which at that time was violently opposed to the imperialist Pisa and which took the Guelph side which was supported by the Anjou's at Naples. There he executed the tomb of one of the Guelphs, the Patriarch of Aquileja, Gastone Della Torre who died on the 8th of August 1317 (fig. 5). This important work in the cloistercourt of S. Croce which is most certainly Tino's has been



FIG. 8. TINO DI CAMAINO: TWO ANGELS HOLDING A CURTAIN  
*Victoria and Albert Museum, London*





attributed by some critics to Agostino and Agnolo da Siena, others (F. Burger, A. Venturi, G. De Nicola) regard it as a copy by a Florentine successor of Tino after the Petroni tomb in Siena, because the scenes of the reliefs on both tombs are clearly related to another. But as Venturi stated Cardinal Petroni died in 1319, not in 1313 as former critics believed. Therefore it is most likely that the tomb of the Patriarch of Aguleja who died two years before, is earlier than the one in Siena. The style agrees with this consideration. The reclining figure of the Patriarch points clearly to the statues of the councillors from the tomb of Henry VII while the pillar figures bear a decided relationship to the minor statues of this monument. No imitators would have been able to work so absolutely in the same technic and the same plastic style as Tino and to produce a work of so much originality. The compositions of the reliefs which are executed in Tino's characteristic flat style are most imaginative and subjective: the Resurrected in the middle relief is an imposing figure and the grotesque troop of sleeping watchmen is extraordinarily composed, the devotion of the crouching Magdalene in the "Noli me tangere" and the intensive feeling of the "Incredulous Thomas" is marvellously expressed.

A relief is also built in the wall outside on S. Croce to the left of the facade which A. Venturi attributes to a follower of Tino (fig. 6). This attribution seems to me only partly correct. The relief consists of two parts which are of different periods and have been obviously placed together only in recent times. The centre panel representing the Madonna and Child is a rather weak work in the style of Alberto di Arnol di, executed in the latter part of the Trecento. Neither the gothic ornaments below the Virgin nor the genre like composition of the Madonna who tickles the child with the right hand under the chin are in Tino's style. This playing motive, typical characteristic for the spirit of the latter part of the fourteenth century, is to be found first with Arnolfo di Arnol di (about 1370, fig. 7) and has often been imitated in Florentine sculpture up to Ghiberti and Luca della Robbia. Tino's Madonna, who always wears a crown, has a dignified queenly expression and monumental features, characteristics which are lacking in this later work.

On the other hand the two angels on the side are remarkably fine works of Tino's own hands which most likely formed a part of the tomb of Gastone Della Torre. This tomb, when it was removed from its original place in the choir of the church, seems to have lost the

four angels which held the curtain back above the deceased, and possibly other parts which made the tomb in arrangement similar to the Petroni tomb in Siena. There can be found in the Victoria and Albert museum, London, two other angels (designated as "Tuscan School, fourteenth century"), which are unquestionably from Tino's hand. It is not impossible that these are the "missing" angels which belonged formerly to the Della Torre Tomb, (fig. 8).

Tino stayed hardly longer than one or two years in Florence and went to Siena where we find him mentioned for the first time in 1318. When he returned to his home town Siena where he remained four or five years (until 1321-22) art was flourishing there. The building of the cathedral had progressed rapidly and there were already plans being made to replace the present building by a much larger one. The great Duccio had not long ago completed his cathedral picture (1311) and Simone Martini, with whom Tino was later to compete at Naples, had just finished the beautiful "Majesta" (1315) in the Palazzo Pubblico, a building, which was completed in 1305. It has been said that at that time plastic art had not produced such works as were produced in painting and in architecture at Siena. Tino's works of this period and also those of the other Sienese masters, which I will consider later, refute this statement.

From this period we have the St. Michael now in the hands of a Florentine art dealer, a work of clear relief planes and almost cubic form, full of expression, further the relief now in the Detroit Museum as I mentioned above. This latter work was bought at a private collection in Siena. Besides these there is the statue of a monk (fig. 9) in the Berlin Museum (designated as by a successor of Giovanni Pisano) which is very similar to the figures on Henry's tomb. The finest single statue of this period is the Madonna in the collection of Mr. George Blumenthal, New York, attributed to Giovanni Pisano,<sup>5</sup> but certainly a work by the hand of Tino di Camaino as I have stated before.<sup>6</sup> This statue was made about 1320, and was originally in the Palazzo Chigi-Saraceni in Siena. The full cheek line of the Madonna, the dreamy expression, the delicate real Sienese atmosphere, the naive playing Child, and above all the plastic treatment are just as typical for Tino as they are not characteristic for Giovanni Pisano, whose ideas were quite the contrary. The figure shows a much more definite cubic form, the folds

<sup>5</sup>Reproduced in the article of Miss Rubinstein in *Art in America*, April, 1921.

<sup>6</sup>*Zeitschrift für bildende Kunst*, 1918.





FIG. 9. TINO DI CAMAINO: A SAVANT  
(An early work of the artist, of about 1315-18)  
*Kaiser Friedrich Museum, Berlin*

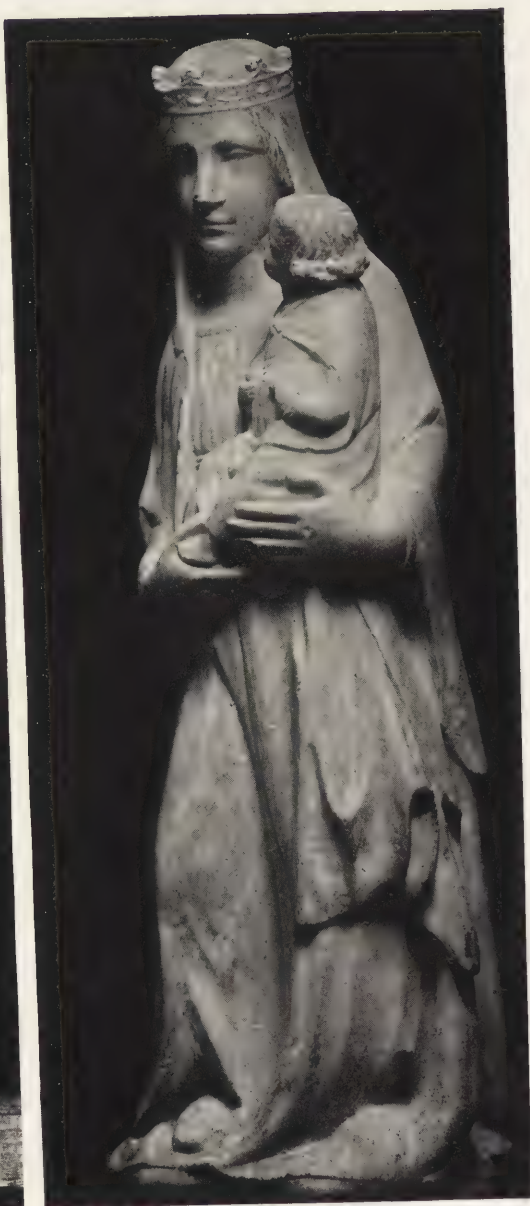


FIG. 13. TINO DI CAMAINO: MADONNA  
(A late work of the artist, of about 1335)  
*Private Collection, Rome*





of the robe are not cut so deeply (very typical for instance is the treatment of the Madonna's veil which Giovanni always carved very deeply, and here it lies flat) and moreover the artist here treats the surface quite differently, less in detail, whereas Giovanni Pisano with his naturalist tendencies carves everything down very smoothly and works out very carefully such details as the fringe of the Madonna's robe. Tino very seldom considered such minor details in his efforts to simplify the outlines of his figures, which therefore are perhaps somewhat rough and unfinished in appearance to one who is not acquainted with his aims.

The chief work in Siena was the tomb of Cardinal Riccardo Petroni in the cathedral to which two caryatides, now in the Museum at Siena belong, as G. De Nicola has stated (*Rassegna d' arte* 1918).<sup>7</sup> The execution of this elaborate work which has been placed in later times most unfavorably at a considerable height, had taken up probably most of the year 1320 and 1321. It is with the exception of the Orso monument in Florence the only tomb made by Tino in Tuscany which is still almost complete, a composition of great importance for the development of the Trecento tomb in Tuscany and Naples. In addition to the splendid figures which hold the curtain, the five reliefs of the sarcophagus are especially significant. Like the similar ones on the Della Torre tomb they show how much farther Tino had gone in the simplification and clearness of arrangement and the flat united treatment of the relief than the two Pisani and yet how rich and fine his spiritual life had developed. The "Noli me tangere" as well as the relief of the "Incredulous Thomas" show again scenes of true Siennese delicacy of feeling and in the "Resurrection" Tino seems to be a precursor of Piero della Francesca in his fresco at Borgo San Sepolcro.

Soon after this work was finished Tino went again to Florence, where he had received an order for the tomb of the deceased Bishop Antonio d' Orso (1321), the leader of the Guelphs, when they defended Florence against the army of Henry VII.

The Orso tomb (fig. 10) is the best monument of the Trecento period in Florence and the striking figure of the bishop is the most important statue in the nave of the Florentine cathedral with the exception of the "throned Boniface VIII" near the same wall, which is a characteristic work of Arnolfo di Cambio. Tino's statue is not inferior to the latter in prominence and plastic unity and the fine true Siennese tone

<sup>7</sup>The tomb has been attributed partly or wholly to Gano by some critics without any foundation (C. Chledowski, Louise M. Richter.)

forms a pleasing contrast to the severe stiffness of the great Florentine master. The reliefs too, are remarkable. They have often been mentioned perhaps more because of the allegorical subject than because of the artistic value. They show freedom in composition and a ripe beauty in the various figures, especially the angels. It is strange that Tino should return more and more to the delicate Siennese characteristics the farther he gets from Giovanni Pisano.

Regarding the tomb of Tedice Alliotti, Bishop of Fiesole, in St. Maria Novella which is considered by Supino, Venturi and others as Tino's work, it is very difficult to reach any definite conclusion as it is placed so high. There can be no doubt, on the other hand, that the Baroncelli tomb in the same church which Marcel Reymond attributes to Tino has nothing to do with him. It is a characteristic work of Giovanni Balducci as I shall try to prove in a later article.

In Florence the attention of Duke Charles of Calabrian was drawn to Tino. At that time he represented his father, King Robert of Naples, then an ally of Florence. At the beginning of 1324 he had Tino come to the resident city of the Anjou. In Pisa the artist had been in the employ of the Ghibellines but now he went into the service of the opposing party, where he worked until his death; this shows how little art was taken up with political differences at that time. His countryman, Lando di Pietro, who later drew the plans for the new cathedral at Siena, which unfortunately was only begun, worked too for the Ghibellines and made the crown of Henry VII and later went over to the service of King Robert of Naples. Now among an eminent circle of artists and poets whom the Anjous had brought to Naples Tino was to carry on his great work. We find as poets Petrarca and Boccaccio, as painters Pietro Cavallini and Simone Martini, who had worked in Naples some years before, and merely left some followers, also the architect, Lando di Pietro. Tino di Camanio has a no less important position as sculptor in this famous circle.

I shall not consider the works he produced in Naples here, although they perhaps represent the height of his art and indeed of plastic art of the first half of the fourteenth century. They have been discussed many times. Their great artistic value, however, has not yet been fully appreciated. Not only that but the criticism has been curiously uncertain as to style. For instance A. Venturi does not consider the tomb of Catharine of Austria in S. Lorenzo Tino's work although E. Bertaux





FIG. 12. TINO DI CAMAINO: MADONNA AND CHILD (ABOUT 1330)  
*Kaiser Friedrich Museum, Berlin*



FIG. 11. TINO DI CAMAINO: MADONNA AND CHILD (ABOUT 1320)  
*Private Collection, Rome*





FIG. 14. TINO DI CAMAINO: MADONNA ENTHRONED  
*Collection of Mr. Henry Goldman, New York*





ascribes it correctly to him. Furthermore he states that the long rows of reliefs depicting the life of St. Catharine in S. Chiara is one of Tino's chief works. These latter are not at all in his manner but rather in that of the Florentines Pace and Giovanni Bertini to whom they are attributed by the "Cicerone" and others.

There are only two tombs in Naples made by Tino which have come to us quite undisturbed and show the characteristics of the artist very well, they are the tomb of Queen Maria of Hungary in the S. Maria Donna Regina, built 1325 and the tomb of Charles of Calabrian, which was completed 1333. The Neapolitan artist, Gallardo Primario has been mentioned in the documents as Tino's assistant, but he certainly did not do much of the work on the sculptures of these two tombs. He may have done some of the architectural details and the mosaic decorations. There are two other works which are most certainly Tino's, the tomb of Catharine of Austria, the first sculpture which the artist produced in Naples (1324) and his last work completed 1339, the tomb of Maria of Valois in S. Chiara. The former is in very bad condition, black with smoke. The latter Tino did not finish before his death. Some one else seems to have finished the important relief on the front of the sarcophagus and in a rather unfortunate manner. The tomb of Catharine of Austria is in style closely related to the Della Torre and Petroni tombs and is the only one which can be seen from all sides. It is placed in the nave between two columns. There are therefore reliefs on the two sides of the sarcophagus, the figure of the deceased is surrounded by four saints, two men and two women, the arch enclosing the tomb shows reliefs on both sides. Two large figures bearing the columns and the relief with the stigmatisation of St. Francis show a preference for conventional leaf and tree forms such as we saw in the "Noli me tangere" relief on the tomb of Della Torre and the saint at the head of the deceased shows the type of bearded men wearing a fringed robe which Tino uses here for the last time, though we find it often in his Sienese and Florentine works. Between this tomb and that of Maria of Valois we find the full development of Tino's Neapolitan style, which tends toward a romantic manner and a delicate treatment of the surface of the marble. In spite of the almost pictorial delicacy of the whole the artist has kept to his definite cubic and flat style, as is shown in the beautiful relief of the mourners behind the reclining statue of Maria of Valois or the incomparable representa-

tion of the throned Charles of Calabrian who is surrounded by courtiers. In such works and also in the sitting relief figures on the tomb of Maria of Austria and the marvellous angel pillars on this tomb he shows a spiritual greatness and a romantic transfiguration, which is seen nowhere else in plastic art of the Trecento, and in painting perhaps only in the works of Simone Martini. It seems that also the tombs of Filippo di Taranto and Giovanni di Durazzo in S. Domenico were originally most important works by Tino of this period. However, a positive opinion can be formed only in regard to the statues of the Madonna and of Giovanni di Durazzo with his patron from these tombs, now in the museum S. Martino, the front sides of the sarcophagus in the nave of S. Domenico having been placed too high up in the wall. The columns and the caryatides which are built into the large marble chandelier to the left of the altar in S. Domenico are usually said to belong to these tombs, but are certainly not the work of Tino. The various figures in the front relief of the sarcophagus as far as it is possible to see<sup>9</sup> are apparently Tino's work, a splendid combination of romantic French chivalry and the austere, rigid Italian attitude toward life. The statues in the S. Martino Museum to which Venturi calls the attention while Bertaux does not care much for them may be said to be almost the most important works which Tino produced at the end of his career. In spite of the fact that they are in such bad condition the heads show his transcendentalism and the lines show his feeling for beauty and the soft modelling gives a wonderful atmospheric effect, which corresponds to the ethereal expression of the heads.

In conclusion I wish to draw the attention to certain smaller works, which the artist completed mostly in Naples and which as yet have not been published. These are two Madonna reliefs, one of which is owned by an Italian art dealer, (fig. 11) the other (fig. 12) is in the Kaiser Friedrich Museum (as "Neapolitan School"). The latter can be easily distinguished from the works of Tino's imitators in Naples by the superior manner. The former which is of an earlier date, is similar in style to the Madonna statuette belonging to Count Contini in Rome and the latter can be compared to a Madonna figure belonging to another art dealer in Rome (fig. 13). The most important single relief of Tino's went into American hands a short time ago. It was purchased by Mr. Henry Goldman of New York (fig. 14). It depicts the Madonna enthroned, surrounded by four angels, to the right St. Francis, to the

<sup>9</sup>Insufficient reproductions in W. Rolfs: Neapel II, 1905 Pg. 100 and 101.



left St. Clara with the donor. The donor who appears in the robe of the Clarissan nuns and carries a crown on her arm is in all probability the wife of King Robert the Wise, Sanzia, who founded the monastery of Santa Chiara and showed great partiality for the Franciscan order, so that her one wish was to become a nun. After the death of her husband in 1344 she entered the S. Croce convent. This relief which also has a certain historical interest shows the last phase of the artist, where he combines that native Sienese grace with religious atmosphere and produces that wonderful soft treatment of the marble.

When we review the life work of the artist there can be no doubt that he is the leading artist of the first half of the fourteenth century, in spite of the fact that there are such great artists as Andrea Pisano, Giovanni Balducci, Cellino di Nese and Nicola di Nuto, the main master of the facade sculptures on the cathedral of Orvieto. This is true especially if we consider the great influence which Tino di Camaino had everywhere he worked.

I add here a list of the works of the artist which I am sure are from his own hand.

1. Madonna Statuette in Turin, Museo Civico.
2. Madonna Statue on S. Michele, Pisa.
3. Fragments of the baptismal font, Pisa, Museo Civico.
4. Votive tablet from Raineri chapel of the cathedral, Pisa, Camposanto.
5. Tomb Henry VII, Pisa, Cathedral and Camposanto.
6. Tomb Gastone della Torre, Florence, St. Croce.
7. Two Angels, Florence, St. Croce, facade.
8. Two Angels, London, Victoria and Albert Museum.
9. Tomb Riccardo Petroni, Siena, Cathedral.
10. Madonna Statue, Collection G. Blumenthal, New York.
11. Saint, Florence, Art dealer.
12. Relief with Madonna and Two saints, Detroit, Art Institute.
13. Monk, Statue, Berlin, Kaiser Friedrich Museum.
14. Tomb Antonio d'Orso, Florence, Cathedral.
15. Madonna, Florence, Museo Nazionale.
16. Tomb of Catharine of Austria, Naples, S. Lorenzo.
17. Tomb of Maria of Hungary, Naples, St. Maria Donna Regina.
18. Tomb Charles of Calabrian, Naples, St. Chiara.
19. Tomb Maria Valois, Naples, St. Chiara.

20. Parts of the tomb of Filippo di Taranto and Giovanni di Durazzo, Naples, S. Domenico and Museo S. Martino.
21. Madonna relief, Rome Art dealer.
22. Madonna relief, Berlin, Kaiser Friedrich Museum.
23. Madonna Statuette, Rome, Conte Contini.
24. Madonna Statuette, Rome Art dealer.
25. Votive relief of the Queen Sanzia, New York, Collection Henry Goldman.

*H. R. Valentiner*

## INGRES

*Translation by Catherine Beach Ely*

**T**HÉODORE DE BANVILLE in tracing the portrait of Jean-Auguste Dominique Ingres<sup>1</sup> compares him to a Titan whom Michel Angelo would have carved out of a single block of marble without measuring beforehand, cutting it from the top down: a superb head of concentrated, noble and imposing force . . . . . a powerfully built trunk . . . . . and legs disproportioned to the rest, short and stout. This picture of the poet is correct: Ingres in external appearance, with his strong face regular and solid, somber and passionate, with his robust shoulders and his short extremities, has at the same time something of the giant and the dwarf.

The same is true of the master intellectually and artistically. The judgment of Ingres, in spite of the elevation of his views, is not without occasional meanness, the fantasy of Ingres, although it has real sublimity, shows pettiness at times. Nevertheless the old master, noble enemy of Delacroix and of his romantic school, chief disciple of neo-classicism, appears to us today as one of the most remarkable and original creators of his epoch, as a temperament, as a will which deeply impressed itself upon the esthetic judgment of France and which still in our day guides the researches of modern artists who, for better or worse, appropriate, (the Independents and even the Cubists), the opinionated style of Ingres and the abstract quality of his form.

<sup>1</sup>Born at Montauban (where the museum named for him is now situated), the 29th of August, 1780, died the 14th of January, 1867.



The activity of Ingres may be divided into several distinct phases. The first which extends from 1801 to 1806 is a period of immaturity, if I dare express myself thus. Here we still feel the influence of David,<sup>2</sup> of whom Ingres was the glorious and forgetful disciple; and his works of that period seem to have as a source of inspiration medals, cameos, and bas-reliefs, just as David's works did. This was the date of his "Philemon and Baucis", "Wounded Venus", and the allegory "Napoleon upon the bridge of Kehl". In spite of a certain lack of equilibrium natural enough to creations in the beginning stage, Ingres' personal genius was already perceptible in his pictures. The figures in them stand out with clear firm contours, the composition is logical, pure, architectural.

The second period extends from 1806 to 1820. These fourteen years Ingres spent in Italy, principally at Rome, where he became fully acquainted with Raphael. Under the dominating influence of the "divine Sanzio", (for this is what he called him), he painted a series of works in which he tried to unite antique austerity with Raphael's charm. It is true that some of his creations of that period, such as for instance "Romulus", and "Thetis beseeching Jupiter", have retained something of his former manner, and that the human face in them is intentionally inexpressive and the form abstract. But soon after, in "Virgil reading the Eneid", in "Oedipus", although the objectivity of the form is always the first concern of the artist, the emotions of the soul are engraved upon the features, and thought illumines them. And even where beauty ought to be sufficient in itself, in the "Odalisques" and in the "Bathers" more particularly, (which also belong to the Roman epoch), Ingres, in the absence of another kind of spirituality, adds his own emotion, his own amorous passion, to the attractions of these female forms which are like jewels and like flowers.

In 1820 Ingres, still obscure, left for Florence and remained there until 1824. It was at that time, after having exhibited in his own country "The Vow of Louis XIII" and "The Entrance of Charles 1st at Paris", that he became celebrated and it was then that they proclaimed him the standard bearer of the neo-classic school. His admirers took possession of him in order to fight Delacroix and the entire Romantic School. And all through this struggle of the classicists with the Romanticists, of line with color, of rhythm with brilliancy, of the

<sup>2</sup>Louis David (1748-1825), born in Paris, died in Brussels, director of Arts during the Revolution, painter under Napoleon during the Empire.



general with the individual, Ingres with a vision new and so personal, Ingres, as revolutionary in art as anyone, cuts the figure of a traditionalist steeped in antiquity, anchored in a dead formula . . . . How paradoxical must have seemed to his contemporaries this saying of Baudelaire; "Ingres has added to the antique ideal the questionings and scruples of modern art".

The friends as well as the adversaries of the master, the former making it a ground for criticism, and the latter acknowledging it with approbation, were singularly deceived, when they considered him as an artist foreign to his time and environment. For if nowhere else than in his portraits, Ingres evokes as well as anyone possibly could, the historical moment, its types, its style, its aspects; (furthermore he paints the taste of that period and one of the phases of its general state of mind).

Moreover, Ingres seems to misunderstand himself in respect to the character which he has, the temperament which actuates him, the work he accomplishes. During his stay in Florence he tried according to his own confession to close his eyes, his brain and his heart to the marvels of the Florentine school. He tried not to admire in it the solemnity of Giotto and of Cimabue, the evangelical gentleman of Fra Angelico, the gigantic effort of Buonarroti. But come what would, Ingres had a soul too large and too warm, even if his mind was just a little narrow and frigid, not to become impregnated with sublime beauties seen whether willing or not, and admired in spite of himself. Consequently upon his return to Paris, (in 1824), when he painted his ceiling (The Apotheosis of Homer) and his Saint Symphorien, something of Michel Angelo and Sebastien del Piombo colored his imagination and presided over the inception of his works.

Precisely in studying this "Apotheosis" we readily perceive the distance which, (leaving genius aside), exists between the dry art of Ingres and the art of Raphael made of calligraphic rotundities and charming harmonies: certainly nothing in it recalls the "School of Athens", neither the style, nor the harmony, nor the composition. The groups and the masses of the ceiling of Ingres are arranged in an order which is square, rectilinear, parallel, mathematical and austere; their colors are harsh and dull; they show no preoccupation with grace. Just as far from the Raphaellesque ideal is the picture of "Saint Symphorien", in which the composition is vibrating and tense; the color somber; and the sentiment very dramatic.



INGRES: FRANÇOISE DE RIMINI  
*Musée Condé*



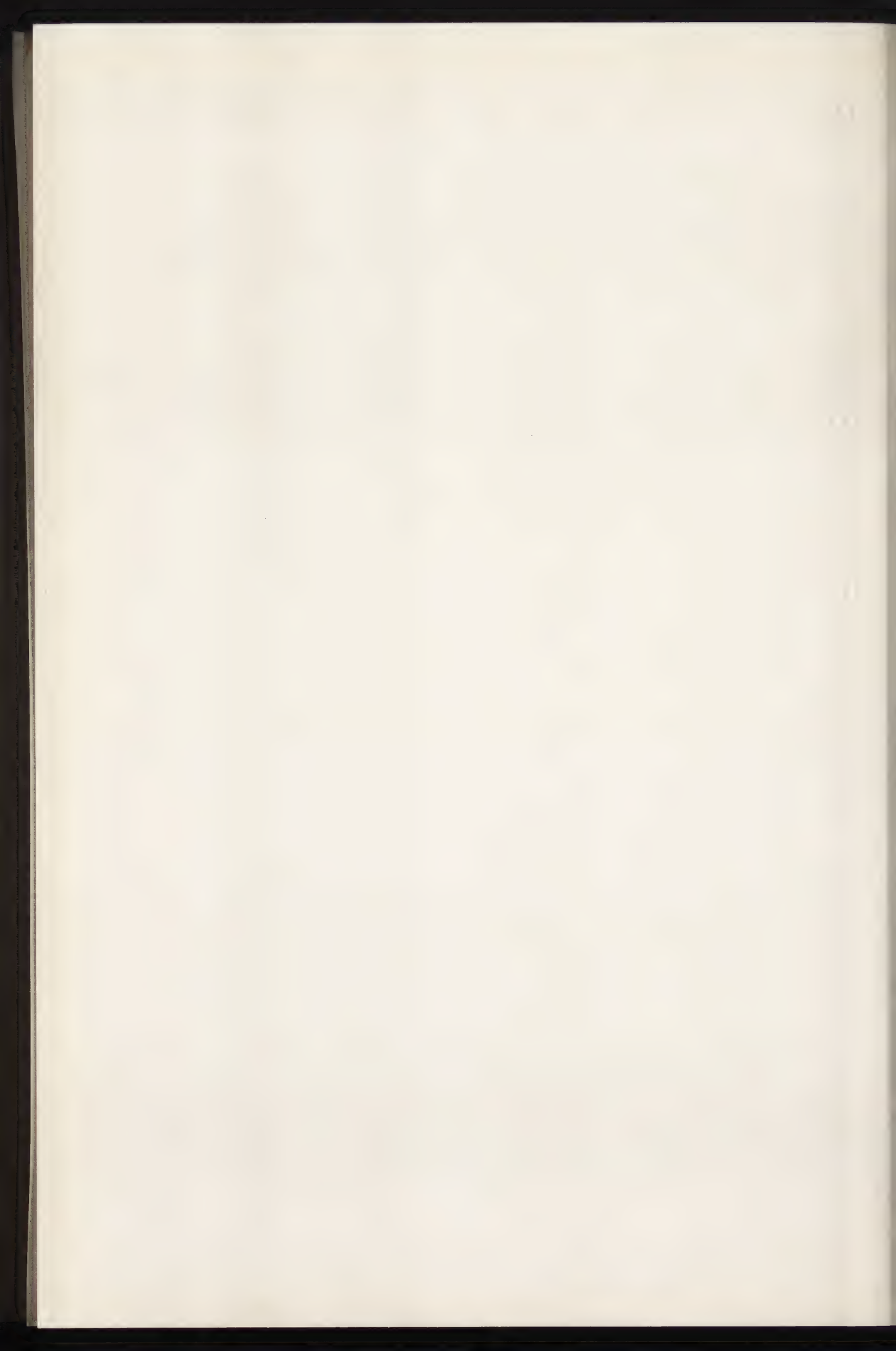
INGRES: PORTRAIT DE MONSIEUR BERTIN







INGRES: STRATONICE





To the Parisian period belong also the portraits of Ingres, which, authentic masterpieces as they undoubtedly are in veracity, penetrating psychology and virtuosity of execution, represent in addition to these qualities invaluable interpretations of the epoqué of the July monarchy. Among these effigies of the reigning third estate, the best known, if not the most beautiful, is the portrait of Mr. Bertin, director of the "Journal des Debats", a portrait, which with its massiveness, its heaviness, its expensive fatuity, portrays synthetically the bourgeois spirit under Louis-Philippe, the citizen-king.

The same period ("Parisien") is not only rich in works; it marks in the life of the Master, a new activity, a new career. It was then that Ingres opened a school of painting, formed pupils, not many however.<sup>3</sup> In order to sum up his instruction, permit us to quote some of the precepts which he threw at his disciples by handfuls: "Drawing is the integrity of art" — "Soundness must be added to form" — "Calm is the supreme beauty of the body"<sup>4</sup> — "Art is not only a profession, it is an apostleship". And it was according to this last maxim that this little man, bulky, thickset, choleric, sincere, proud and enthusiastic, acted in his life of the artist, of the great artist that he was. Ardent, exclusive and even partial like every man of strong doctrines, he called Rubens a butcher whose "stage setting is mostly composed of fresh meat and a stall". But he condemned the stupidity of one of his flatterers, who, in order to ingratiate himself, underrated Delacroix' painting which Ingres nevertheless abhorred.

In 1834 Ingres left Paris and assumed the direction of the French Academy at Rome, from there he sent his pictures to the Paris salons: "Stratonice" (1841), remarkable for its subtlety and for the expression of the physiognomies; the very beautiful and serene "Virgin at the Host"; "Raphael and Fornarina"; "Pope Pius the VIII"; "Francesca di Rimini", which borders on caricature, so distorted is the arabesque of its ensemble, so accentuated the sentimentality of the faces.

In 1861 Ingres is very old, but as ardent, as fervent for art as ever. He weeps with admiration on hearing Gluck's *Alceste* at the opera, frequents the Louvre, where he copies antiques with a pencil, in order (as he expresses it), to learn to draw, and paints with a sure and caressing hand his "Fountain", his "Venus" and his "Turkish Bath", in which he represents the three aspects of the eternal feminine; the pure vir-

<sup>3</sup>The most remarkable among them are. Chassériau, Hippolyte and Paul Flandrin, Motiez, Amaury-Duval, Jannmot.

<sup>4</sup>Let us place this sentence beside Baudelaire's saying, "I hate action when it displaces line."



ginity of a young girl; the fully developed beauty of the women, healthy and a little animalish; and the voluptuous grace of the houris.

Ingres is not a colorist strictly speaking, if by color we understand less the harmony of colors than the play of reflections. The latter he denied himself intentionally; for he sententiously maintained with the emphasis appropriate to his time: "Reflected light is unworthy of the majesty of history". However his palette is charmingly exhilarating sometimes; his color combinations make one think of oriental hangings, of Gothic illuminations, of Persian miniatures. And it is these harmonies, doubtless in some places keyed high, in others dull, which cause Théophile Sylvestre, a writer on art and a contemporary of the Master, to say that Ingres is a "Chinaman lost in the streets of Athens".

As to Ingres the draughtsman, he equals the best: his line, which in his paintings is often precise to the point of dryness, becomes in his delicious drawings with a black lead pencil, supple, delicate, infallible in its meanderings, supremely expressive and alive.

"The object of masterpieces is not to dazzle, but to convince, to enter into our pores" — still another sentence of the Master. In pronouncing it, did Ingres have in view his own work which one understands and loves the more one comes in contact with it?

*Jam-Épouss.*

## CASSONE PICTURES IN AMERICA

### PART TWO

FROM early *Roman* history, wrapped in the mantle of legend, many cassone-pictures draw their subjects, to glorify the courage and endurance of the heroes, the chastity and cleverness of the ancient Roman women. In *The Rape of the Sabine Women* there was still another suggestion: (Cf. e. g. the picture in the Johnson collection in Philadelphia by Giacopo del Sellaio, Fig. 1). As will be remembered, in this legend the aggrieved Sabines marched against Rome, a year later, to release their stolen daughters and sisters; but the latter meantime had

borne children and become fond of their husbands. They hold out the newborn babes to the combatants, to bring about peace. This offered a welcome emblem of peace, when many a family of Montecchi and Capuletti was at feud.<sup>8</sup> Among the women of the olden time no names shine brighter than those of Lucretia and Virginia. How vividly the fate of of Lucretia was felt by the Renaissance is adequately shown by Shakespeare's early epos, the "Rape of Lucrece," probably composed before 1590. A hundred years older is Botticelli's representation, owned by Mrs. John L. Gardner of Boston. Two companion scenes, Tarquin's assault and the suicide of the injured lady, enclose the show-scene of the central picture: the corpse lies on the bier before the triumphal arch, with the knife still in the breast, and Brutus is delivering the decisive speech. All this in the heavy style of tragedy: the time of merry romancing is in Botticelli's day already past. The pictures are now full of tragic emphasis, and the legend is concentrated in its central scene, instead of flowing cheerfully by. This lady of the olden time who would sooner perish than bear the disgrace becomes for the generation of 1480 a type of chastity and courage. In this picture Botticelli bends in utmost reverence to *Roma mater*. He, the Tuscan and so a provincial, had come to Rome in 1481 and experienced the *andante maestoso* of the old world-city, beside which the Florence of that day seemed altogether petty. Heavy of soul and body, Botticelli filled his pictures with heaviness. A third legendary heroine is Camilla, daughter of Metaleus. Her fate is depicted in pictures of Matteo di Giovanni in the Metropolitan Museum and in J. G. Johnson's collection in Philadelphia. (Fig. 3). The details are related Æneid XI 539 ff.

In the borderland between myth and allegory lies that late creation of the mythmaking art, Apuleius' tale of *Amor and Psyche*, which Walter Pater valued so highly that he inserted it unabridged in a romance. This delightful tale of love, bliss and evil enchantment was depicted by Raphael on the ceiling of that famous garden-house (casino) of the Farnesi in Rome; but he unfortunately died before the task was completed, so that the large pictures on the side walls, in which the chief portion of the story was to be illustrated, were never painted. However, we possess means to reconstruct these lost pictures. In the Fitz-William Museum at Cambridge, in the Boston Museum of Fine Arts, and in private ownership in Berlin, there are cassone-tablets with

<sup>8</sup>Dr. Schubring uses the names in these forms because they are so mentioned in Dante's *Divine Comedy*. Shakespeare evidently derived his "Montagues and Capulets" from some French form of the old tale. — *Translator*.



the Apuleius-tale, which in twelve to twenty episodes illustrate the whole course of the story, from Psyche's birth to the wedding on Olympus. So we see that the cassone-pictures have been the pace-makers for the great frescoes of the sixteenth century. Every one knows, for instance, the great cartoons made in competition by Leonardo and Michael Angelo. These battles are also represented by cassone-paintings eighty to seventy years earlier, in their little, whispering but effective record. In my book "Cassoni" (Catalogue, Nos. 103-4) I have called attention to such "forerunners" of the great masters of the High Renaissance.

All the pictures thus far mentioned illustrate the ancient world, myth, legend, and history. To utilize that Past in the Present, so as to heighten its splendor and vitality, could be granted only to one people, which was familiar with these old tales. Unfortunately, at the present day, the ancient myths are known only to philologists, and an endless succession of handbooks are required.

To the *Florentine Present* of that day we are introduced by a coffer picture, in the Jarves collection at New Haven, which commemorates a tournament on the Florentine Piazza Santa Croce in the year 1439. Now at last can be seen, in this richly-tinted picture, how gaily, festively, stirringly and artistically these celebrations were conducted, how rich were the costumes of the knights and the caparisoning of the horses, and how magnificently the tapestry-covered façades of the houses framed in the high-colored picture. Beside the judges can be seen, at the windows and on the balconies, the beautiful ladies of Florence, as they seek to descry their favorites amid the tumultuous throng of steeds. The banner of Fortuna and the Car of Venus stand in the foreground; here the result of the strife is awaited. Probably it was the lucky victor in the tourney that ordered the coffer with this picture. Possibly, too, it was as a result of this victory that the marriage was brought about for which that coffer was required.

Into that Present, and into the intimate private life, we are introduced, also, by those painted tablets, presented by friends on the occasion of a son's birth, and upon which chicken broth, wine and fruit were served to the mother. The Metropolitan Museum possesses such a *disc* (discus), with the very early date 1428. The picture represents the visit of the neighbors in the birth-chamber, and the presentation of the tablets. On the reverse side there is painted a little boy in an orange grove, and a very original wish for the health of mother and child. In





FIG. 2. BARTOLOMMEO DI GIOVANNI: STORY OF NOSTAGIO  
*The John G. Johnson Collection, Philadelphia*



FIG. 1. GIACOPO DEL SALLAIO: RECONCILIATION OF THE ROMANS AND SABINES  
*The John G. Johnson Collection, Philadelphia*







FIG. 4. BARTOLOMMEO DI GIOVANNI: STORY OF NOSTAGIO



FIG. 3. MATTEO DI GIOVANNI: STORY OF CAMMILLUS AND CAMILLA  
*The John G. Johnson Collection, Philadelphia*





the Historical Society in New York there is a second disc, with the arms of the Medici and the Tornabuoni. It is not impossible that it was painted at the birth of Lorenzo Magnifico Medici in 1449, as his mother was by birth a Tornabuoni. In this case, the picture offers an allegory of Fame. A third disc is in New Haven (Jarves Collection) and is of the Sienese school, painted by Girolamo di Benvenuto, with the Fettering of Amor. (Arms of Piccolomini).

Of course Boccaccio has furnished much material for cassone-pictures. He was regarded as the greatest prose-writer of the fourteenth century, set on the same level beside Dante the epic and Petrarch the lyric poet, and not considered, as is now often the case, an offensive writer. In America there is a Boccaccio-picture, in the J. G. Johnson Collection at Philadelphia: a scene from the *Nostagio* tale (Decameron, 5, 8). As this tale is a very beautiful one, and not familiar to all, I will tell it briefly, so that the picture may be understood. Nostagio degli Onesti, in despair over the coyness of his beloved, a lady of the Traversari family, deserts Ravenna and his friends and goes into the pine forest. There he is startled by the cry of a naked woman, hunted, bitten by dogs, and threatened by a knight with drawn sword. He is about to defend this most unfortunate creature, when the knight relates to him the doom of the lady. She had been hardhearted and had not yielded to his honorable wooing. So he in despair had taken his own life, and the girl also had died not long after. As a penalty, he must pursue her a year for every month she had left him to languish and long for her, and every Friday, (on the day when she had refused him), he must tear her heart out of her breast and throw it to his dogs to devour. Nostagio is horrified to hear such a tale, since he carries one so like it locked in his own breast, and he determines to make use of this tragedy for his own benefit. (At this point comes the scene of Mr. Johnson's picture, Fig. 2). For the next Friday he invites his friends from Ravenna to a picnic, which is held at the very spot where the knight and the naked lady will again appear. As they are sitting at the merry feast, the cries of the strange lady are heard, and she is seen by the guests. Nostagio tells what penalties await stubborn ladies in the Beyond. His beloved turns pale at the narration, goes to her nurse, the latter in turn whispers something to Nostagio,—and the next Sunday the marriage of Messer Nostagio and Damigella Traversari was celebrated with great festivities (Fig 4). However, I advise my friends by all means to read the entire tale for themselves. It is so effectively written that many a read-

er is moved to tears. A marvelous series of pictures illustrating this story was originally in Casa Pucci in Florence. Botticelli and Bartolommeo di Giovanni painted them. The picture in the Johnson Collection came from the Palazzo Torrigiani.

I have by no means discussed all the cassone-pictures which America possesses. What has been said will suffice to make clear the unique quality of this branch of Italian fifteenth-century painting. Here we have, for once, not pictures of Madonnas and scenes in the life of saints, as is usually the case, but tales, ancient and modern, intimately related to social life. Nowadays pictures are painted in great numbers and offered at exhibitions; no painter can know on what wall his pictures are eventually to hang. In those times, on the contrary, the demand came first, to be followed by the supply. So everything has its especial relations and significance for joyous festal days, for marital happiness and parental bliss, for manly courage and womanly purity. Each picture is unique; never was a coffer directly copied. The dainty whispered speech of these pictures, with their miniature figures, can only be understood when we comprehend the spiritual world from which they sprang; then confessions reach our ears, far more intimate than any uttered by the church paintings.

*Paul Schubring*

### THREE EXAMPLES OF ANCIENT BABYLONIAN ART

THE recent excavations in Mesopotamia under the direction of American and European archaeologists and from time to time reported in the press are of much more than passing interest, and will prove to be of far greater importance and significance than is now apparent to the casual reader, for apart from the fact that this work should open the eyes of the world in general to the history of this, the cradle of civilization, we are on the threshold of also having brought to us the art works of the great Sumerian, Chaldæan, Babylonian and Assyrian periods.

While the profundity, subtlety and extraordinary sureness of technique of the marvelous and mysterious art of the ancient Egyptians,



and the nobility and sheer beauty in its loftiest sense of the art of the ancient Greeks may not be there, still the art of the Babylonians possesses many admirable qualities, among others a certain sincerity, virility and dignity which claim for it the greatest respect and credit, and entitles it to take no mean place beside the art of other countries of early civilization.

For the April (1922) number of *Art in America and Elsewhere* I wrote an article with reference to Egyptian Art in which I had the temerity to predict that before very long its greatness and beauty would receive world-wide recognition and appreciation, and with the discovery but a few months later of the wonderful tomb of Tut-Ankh-Amen and the disclosure of its hidden treasures, my predictions came to a realization much earlier than even I had dared to hope. May I now say that it is my firm belief that the splendid excavation work now being conducted in Mesopotamia will produce results which will also bring home to the world at large the high order of civilization of the people of that period and the qualities and value of their art.

It may be interesting here to note that among the many marvelous treasures discovered in the tomb of Tut-Ankh-Amen there is the beautiful so-called Hathor Couch found in the first ante-chamber of the tomb. This object, however, gives me the distinct impression that it is not Egyptian at all, but Babylonian in origin. It is covered with beaten gold and decorated with the trefoil design precisely similar to that to be seen on one of the objects illustrated in this article and well known to ancient Babylonian Art, but which so far as I can ascertain is quite foreign to Egyptian Art. This fact together with our knowledge of the tributes and gifts well known to have been forthcoming to Tut-Ankh-Amen as a result of his foreign conquests and relations with the Babylonians, would seem to lend additional color to this surmise on my part, and if the same is true it would also indicate that the Egyptians themselves possessed a very keen appreciation of and placed considerable value on the art of their neighbors.

While the museums of this country connected with the Universities of Yale, Pennsylvania and Chicago contain excellent and very important examples of cuneiform writings and cylinder seals of the early Babylonians, they, together with the Metropolitan Museum of Art are unfortunately entirely without any art objects of value of this great race and such as exist are to be found only in European museums such as the Louvre and the British and Berlin Museums.

Only a handful of examples of early Babylonian Art have found their way into the possession of private collectors throughout the world and are by them regarded very naturally as of excessive rarity and treasured as such. Of these I know of none more important and precious than the bronze figure of Ur Engur from Nippur which for many years was in the private collection of the late Mr. J. Pierpont Morgan and which is still among the treasures retained in his private library. This extraordinary little canephorous statuette which dates back to about 2400 B. C. is  $13\frac{1}{4}$  inches high and weighs 16 lbs.,  $6\frac{1}{4}$  oz. Its inscription reads: "Ur Engur, King of Ur, King of Sumer and Akkad who built (i. e. rebuilt) the Temple of Enlil" and the inscription is identical with that stamped on a brick in the British Museum which also comes from Nippur. This figure is unquestionably the finest of its kind in existence.

The other two objects from ancient Babylonia which are illustrated in this article came into my fortunate possession some time ago and are the result of excavations made before the late war by German archaeologists and were found at Warka, the site of ancient Uruk, one of the oldest as well as one of the most important political and religious centres in the Euphrates Valley.

The figure of the bull, worshipped by the ancient Babylonians as the Bull of Heaven, is of steatite and measures  $7\frac{1}{4}$  inches in length by  $4\frac{1}{4}$  inches in height. This figure has a round channel bored lengthwise through the centre of the body and connecting with another narrower channel running through the head and emptying through the mouth. The lengthwise channel is also connected with and fed by a perpendicular channel which starts from the top of the back at about its middle and into which opening the sacrificial fluid was probably poured. This figure is covered throughout with an incised trefoil design which probably originally contained an inlay of shells or paste similar to the figure of the bull excavated at Tello by de Sarzec and now in the Louvre.

The head of the Sacred Bull illustrated in this article is also of steatite and also has a hollow bored channel about one inch in diameter which ran lengthwise through the body and terminates with a narrower channel outlet through the nose and mouth and which unquestionably indicates that it served the same purpose as the complete figure.

This object, however, is of very much finer quality and workmanship than the other, and must have been the work of an excellent artist.





BRONZE STATUETTE OF UR-ENGUR  
Collection of Mr. J. P. Morgan, New York



SACRED BULL, STEATITE  
Collection of Mr. Walter A. Rostk, New York



HEAD OF SACRED BULL, STEATITE





The head is beautifully modeled and sculptured and very finely engraved. Part of the pupils of the eyes is still there with their original inlay of ivory, but the balance of the eyes is lost. The horns probably originally of ivory or wood covered with gold leaf are missing but there is present the groove into which they were fitted and the two small sockets into which small pins were sunk to fasten them. The ears probably originally of ivory are also missing from their sockets.

Various theories have been advanced as to the character of these objects, some being that they were votive objects and others that they were used as the heads for chariot poles and still others that they were mace heads. However, my own theory has always been that they were libation vessels used by the Babylonians for sacrificial purposes to their dieties and this theory would seem to have a very strong support in the interesting observations of Sir Arthur Evans, unquestionably one of the world's greatest and most distinguished archæologists and scientists, and whose wonderful excavations and discoveries at Knossos in Crete have brought to light the extraordinary Minoan civilization and its beautiful art, and has turned the traditions and legends of ancient Minos into an historical certainty, and to a large extent has caused the rewriting of early Greek history.

Sir Arthur Evans in writing about my objects quotes Dr. H. P. Hall of the British Museum with whom he had consulted on the subject as follows:

"I only know one counterpart to the bull and haven't seen anything quite like the head but the date is quite certain. They are both Early Sumerian, namely, The Ur-Nina, not the Gudea period," and then Sir Arthur continues, "He supposes it to be from the Warka excavation carried out by the natives for the Germans. The date would therefore be about 3000 B. C. The bull is especially interesting as it is undoubtedly the prototype of a class of vessel found later in Syria and which extend at an early date to Crete. These are the so-called Rhytons, believed to have been used for libations."

This opinion as to the source of these objects corresponds exactly with the facts as known and I believe we may accept the further observations of Sir Arthur Evans as to their date and use with the greatest of confidence.

*Brester A. J. Little*

## FOUR EXAMPLES OF AMERICAN PORTRAITURE

THE four examples of American portraiture described herewith were among those shown last January at the Union League Club in New York at the exhibition arranged by Mr. Thomas B. Clarke, to whose painstaking investigation all who are interested in the beginnings of portrait painting in America are indebted for a considerable portion of whatever discoveries have been made in this branch of the history of American art during recent years. Mr. Clarke has been a consistent advocate of American painting and painters for almost two score years and was one of the first to recognize and encourage our landscape artists at a time when they were but scantily appreciated by the public. He has happily survived to see his enthusiasm for the work of such men as Inness, Homer, Wyant and Homer Martin justified by the appreciation of a later generation.

### ROBERT FEKE'S PORTRAIT OF RUTH CUNNINGHAM OTIS

Of the many portraits Robert Feke painted in this country—he first appeared in Newport in 1726 and is supposed to have died in Barbadoes—the present picture of Ruth Cunningham, the wife of the patriot James Otis, must be numbered among the best. It is a rather imposing composition and a quite vigorous technical performance as well as being exceptionally attractive in color. The curls falling over the shoulders recall Angelica Kauffman but it is a vital representation whereas hers are mostly rather insipid. Painted in 1748 when the lady was nineteen, for all its excellence it remains palpably a somewhat stiff and formally posed likeness, conveying only a suggestion of the personality and charm of the sitter.

Ruth Cunningham, the daughter of Capt. Nathaniel Cunningham, one of the richest and most influential merchants of Boston in his day, was born in 1729. Through her mother, she was a descendant of the Winslow and Middlecott families. Her mother, Ann Boucher was the daughter of Louis Boucher and Sarah Middlecott. The latter was the daughter of Sarah Winslow, niece of the Governor. The present portrait of Ruth Cunningham Otis, whose husband was one of the most noted figures in American history before the Revolution, was inherited in the family of her brother Nathaniel who married Sarah Kilby, daughter of another celebrated Bostonian, Christopher Kilby and Sarah Clark.





ROBERT FEKÉ: RUTH CUNNINGHAM  
*Painted in 1748*



CHARLES WILSON PEALE: JOHN PHILIP DEHAAS  
*Painted in 1772*





CHESTER HARDING: WILLIAM WIRT



JOHN WOLLASTON: MARY WALTON MORRIS





They had two children Susanna and Sarah, the former of whom inherited the portrait. She married first, James Dalrymple, the friend and patron of Robert Burns, and second, John Henry Mills by whom she had one son, John Mills, the poet and actor who was the next owner of the picture. It next passed to his daughter Frances, born in 1801, then to her daughter Georgianna, born in 1825, who married John Milton Hall, a New York merchant, who lived in Brooklyn. Thus the provenience of the portrait, which is also signed and dated, R. FEKE 1748, is perfect. It is an important document in the early history of the colonies.

#### JOHN WOLLASTON'S PORTRAIT OF MARY WALTON MORRIS

A considerable number of those who are today called the early American portrait painters were not really American artists at all but foreign painters who came over sometimes simply to ply their trade, though several were immigrants who settled and became naturalized citizens. Others of the so-called early American portrait painters were native artists much of whose work was done abroad, like West, Mather Brown and Gilbert Stuart.

John Wollaston was one of the earliest of the English artists who came to the Colonies to do portraits and during the years from 1750 to 1767 he painted a great many in New York, Philadelphia and the South. Some of the best were done in New York between 1751 and 1757 and among them that of Mary Walton Morris, the wife of Col. Lewis Morris of Morrisania, ranks very high. The likeness has something of the dignity of a female portrait by Hogarth and the color scheme with the dominant note of the blue satin bodice, black ribbon and white lace cap is rather unusual for the time. It is a little stiff in pose, a little short of satisfactory as a speaking likeness, but impresses one nevertheless as a truthful portrait so far as it goes. The picture was painted in New York about 1755, is on canvas and measures 30 by 25 inches.

Mary Walton, eldest daughter of Jacob Walton, was born in New York, May 14, 1727 and died March 11, 1797. She married Lewis Morris Sept. 25, 1749. Lewis Morris was born in Morrisania, N. Y. April 8, 1726 and died there Jan. 22, 1798. He was graduated from Yale in 1746, and utilized his education by taking up what we would call scientific farming. In this field he did much commendable work

applying the latest ideas in European agriculture and modifying them to suit American conditions. In 1775, he was sent from New York to the Continental Congress, and, in 1776 he was one of the fifty-six signers of the Declaration of Independence. It was after the great debate upon the Declaration, and just before the signing, that he received a letter from his brother, Staats Morris, who was a general in the British Army, begging him not to take so rash a step, and to think of the consequences. "Damn the consequences; give me the pen," was the reply of the impetuous Morris.

He was one of the party when Franklin enunciated a famous bon mot. A delegate remarked: "Gentlemen, now that we have signed this document, we must all hang together." Franklin replied quickly: "Most certainly! if we do not, we shall all hang separately."

Lewis served in the field and afterwards was a member of the New York Legislature, holding office in 1777 and 1778. He was deeply interested in the National Guard, and rose to the rank of a major-general. He married Mary, daughter of Jacob Walton. Of his children, five sons served in the army, three of them making such brilliant records as to receive the thanks of Congress, and one son served commendably in the Navy.

#### CHARLES WILLSON PEALE'S PORTRAIT OF MAJOR JOHN PHILIP DE HAAS

The large portrait of John Philip de Haas, painted by Charles Willson Peale in 1772 when the sitter was thirty-seven, which was exhibited at the Union League Club last winter, is as fine an example of that artist's work as has been shown for a long time. Indeed we may justifiably infer from the fact that the canvas is plainly and rather conspicuously signed and dated by the artist, "C. W. Peale 1772" that it was a work of which he was justly proud, and it is interesting to note that in May of this same year he painted his first portrait of Washington at Mt. Vernon as a Colonel of Virginia troops. The seated figure is seen almost full length, turned to the right and the pose is very similar of that of the Samuel Mifflin recently acquired by the Metropolitan Museum of Art, though the sitter is a considerably younger man and a more engaging personality. It is an entirely informal picture of a very considerable man taken in moment of ease and painted with an ingratiating directness.

John Philip de Haas who was born in Holland in 1735 came to this



country with his father, who settled in Lancaster County, Penn. in 1739. He served in the French and Indian wars and was made Ensign of the First Battalion of Provincial troops, under John Armstrong, on January 3, 1758. Three months later he was promoted to adjutant; the year following became a Captain and on June 9, 1764 a Major. He took part, during this interval, in the expedition againse Fort Duquesne and in the battle with the Indians at Bushy Run, near Pittsburg, in the expedition for the relief of Fort Henry. He was later in command of Fort Henry and from 1765 to 1775 one of his Majesty's justices of peace for the county of Lebanon. In the latter year he participated in the movements in Canada against Quebec and Fort Ticonderoga. When war became certain between the Colonies and the mother country he was appointed Colonel of the First Pennsylvania Battalion and as a result of his part in the battle of Long Island on August 27, 1776 he was made a Brigadier-General. After the Revolution he settled in Philadelphia, where he died June 3, 1786.

#### CHESTER HARDING'S PORTRAIT OF WILLIAM WIRT

Chester Harding, born in Conway, Mass., September 1, 1792 was one of the most successful native portrait painters of his time and Gilbert Stuart is reported to have asked during his stay in Boston, "How rages the Harding fever?" He painted many prominent people, including John Quincy Adams, Washington Allston and Gen. W. T. Sherman, and much has been written and published about his life and work, beside his own autobiography which he amusingly labelled "My Egotistography."

The present portrait of William Wirt, author and lawyer, who was Attorney-General of the United States, 1817, is a particularly fine example of his work and a convincing likeness. It conveys a singular and sufficient suggestion of his gracious bearing and appreciation of his personal prestige. Technically it is a very able performance, reserved in color, the face finely modelled and the figure solidly painted. Harding was rightly estimated so long ago as 1866, by Tuckerman in his "Book of the Artists," as "the connecting link between the early and the present generation of American painters," and among the portrait painters he was unquestionably the strongest link.

*Fredric Fairchild Sherman*

## NEW ART BOOKS

CONSTANTIN MEUNIER, by André Fontaine, 1 vol. In the "Art et Esthétique" series. Paris, Felix Alcan, 1923.

The biography of Constantin Meunier by André Fontaine is one of an excellent series which includes such artists as: Hokusai, Holbein, Degas, Lautrec and Daumier. M. Fontaine has planned his book well. He weaves his critical and biographical material together in consecutive order and the pictures are arranged so that one can follow the development of the artist's work. The writing is clear and simple; the matter is thorough-going; and above all the book has proportion — that is, the facts are expanded or compressed according to their importance. Better known as the sculptor of the toilers in the mines we learn that the artist began as a painter of religious and historical scenes, a training that throws light on his work in bronze. An extensive check list of the work Meunier exhibited from 1851 to 1905 is given at the end of the volume.

THE ART SPIRIT. By Robert Henri. Compiled by Marjory Austen Ryerson. 8vo. Philadelphia, J. B. Lippincott Co., 1923.

A compilation of brief notes from the lectures of Mr. Henri and abstracts from letters to his classes and published articles. One has only to compare them with the similar "Art Talks" by William M. Hunt to appreciate the decadence in the teaching of art in this country during the last fifty years. The difference in the quality of the instruction will be perfectly evident to any one who cares to make the comparison.

VIAGGIO DI ROMA PER VEDERE LE PITTURE. By Giulio Mancini. Edited by L. Schudt. Klinkhardt und Biermann, Leipzig, 1923.

The publication of Mancini's manuscript guide to the pictures in Rome is an important contribution to the literature or documentary art sources of the Renaissance. Mancini the favorite physician of Pope Urban VIII wrote his guide long ago and the information has been used by many writers. It is now at last available in printed form. The text is given in the original Italian. The valuable and exhaustive foot notes are in German. Two extensive bibliographies, one of Roman guide books from 1541 to 1674, and the other of the codices Manciniani add to the value of the book.

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